

The School Arts Magazine

AN ILLUSTRATED PUBLICATION FOR THOSE
INTERESTED IN ART AND INDUSTRIAL WORK

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THE ROAD TO STANFORD. A PASTELLO PAINTING BY PEDRO J. LEMOS. COURTESY OF THE AMERICAN CRAYON COMPANY, SANDUSKY, OHIO, AND WALTHAM, MASSACHUSETTS

THE SCHOOL ARTS MAGAZINE

VOL. XVIII, NO. 7

MARCH, 1919

Pastello Painting

PEDRO J. LEMOS

Stanford University, California

S PONTANEOUS art mediums are particularly needed by the artist wishing to make rapid notations of Nature's everchanging colors, and by the art teacher having everchanging classes and fleeting forty-five minute periods within which to teach the students.

Oil paints of course are out of the question in a school with brief periods, and water color, while good, has its limitations. How can Mary and James take out their color, assemble their paints and cloth and brushes and rearrange the disturbed group of still-life and wait every once in a while for the washes to dry,—and accomplish anything? If results are to be obtained in these disjointed periods with the light different, and therefore the color never alike, either the art periods will need to be stretched or a quicker working medium used.

Many of us agree that the turning out of art students on the same clock-like arrangements, as mathematicians, or historians or plumbers is faulty; and because three quarters of an hour suffices for cramming a certain amount of the sciences into youthful brains, that is no reason for having art instruction whipped into the same limitations. While time will show that there is no better

way to teach art, still we must face the fact that pedagogy decrees that forty-five minutes or some other limited period a day is all that the American student needs for art in our schools. Therefore, we must use materials that will give the maximum results in the minimum time.

To adapt that medium which the professional artist uses for rapid expression we will find that pastels are helpful. Pastels, however, are chalky, very soft and perishable. A better medium is pastello crayons which retain the soft dull color of pastels, but are a little harder and when used on rough paper surface are easily preserved without being covered.

A sunset or changing light effect can be easily recorded with these crayons and notations for larger compositions made instantly while the ideas are fresh in the artist's mind.

I have found a method of using pastellos on a wet paper surface which gives every response to my needs. To work with a brush, the point is too distant from my hand, to work with a pencil the point covers space too slowly; therefore the crayon with its blunt point (and turned edge if a fine line is needed) is chosen, as I can feel every line and shade as I press the crayon onto the wet sur-



INDUSTRIAL DESIGNS RAPIDLY PRODUCED BY PASTELLO PAINTING

FEATHER RIVER



VACATION LAND



COMMERCIAL DESIGNS AND ILLUSTRATIONS PAINTED WITH PASTELLOS

faced paper. The paper should be a rough surfaced one, possibly a cover paper with a linen or other texture embossed on it. If a dark or half shade paper is used it will contrast the lighter crayons.

Before commencing with the pastellos the surface should be sponged with clear water. The water should not run or gather in pools but should dampen the paper evenly. Then the pastellos should be worked right onto the wet surface. The subject outlines may have been traced on the surface before. Generally a tracing without a carbon paper will cause the indentation of the tracing to act as guide. Carbon is liable to repel the water and insist on remaining visible through all the work.

If the paper dries out or certain parts are needed more wet, the water can be sprayed on with an atomizer or sprayer, such as is used to spray fixative to charcoal drawings.

The pastellos mix and blend, when worked this way, with all the charm of tempera water colors, and have the added touches of strength which come with a medium which is both the tool and color. And here is the surprise advantage of the whole method! The water acts as a fixture to the pastellos and the colors dry permanent as a wash drawing. Besides that, it will be found

that the colors all dry a tone darker than the dry pastello. So, therefore, all you need to do to add highlights or lighter shades to the colors is to touch them in with the dry pastellos when the pastello painting is dry.

For illustration work use only the black and white crayons on a gray paper. By alternately using the black and white on the moist paper surface all the values of gray can be secured, and accent of black and white "snapped in" with varying definitions according to how moist the surface may be. The more moist, the softer will be the definitions.

Industrial art problems may be executed with surprising rapidity if worked on a paper of some shade near to the general tone desired. By putting in the dark notes with dark pastellos and the light notes with the lighter crayons it will be found that the background is taken care of. Dust scraped from the pastellos can be rubbed with the fingertips over a pastello painting to give it a softening note when needed.

The student painting this way with pastellos will have a crisp, responding medium all secured from a simple equipment, convenient to outdoor or indoor limited periods of working. A gray pad, a few touches upon it of pastellos and presto! the student is enthused and carries on.

"Man is most human—most divinely human—when he lives nearest to Nature, thus cultivating in his own nature the supreme virtue of Modesty."

Some Festival Projects

JEAN KIMBER

Harris Teachers College, St. Louis, Mo.

WE used to think that a course of study consisted of several subjects, each logically developed in a long thread entirely separate from the rest. We know now that such a course is poor; that the various subjects are merely the warp which must be bound together, day after day, by the strong unifying woof of the children's interests. The warp alone gives us "hard" pedagogy; the woof alone, "soft"; but both together make an educational fabric which is strong.

The children's love for festivals and plays seems to justify us in using them as one of the unifying interests. This was so satisfactorily proved by our first festival in Oswego* that it has become the custom to give one or two festivals each year. Almost all the school subjects enter into their production but, from the standpoint of drawing, two types of work have developed. One of these is the designing and making of accessories for the costumes and the stage, varying with each new festival. The other, while varying in details, involves each time the same fundamental principles. I shall describe a representative project of each type.

I. The children of the seventh grade were studying Norse myths and selected the story of Baldar as most appropriate for a spring festival. Baldar, you remember, typified the pure sunlight of Spring. Each year he visited the earth and drove away the Frost Giants who, led by their father, the long Arctic night, had occupied the earth. Baldar dreamed

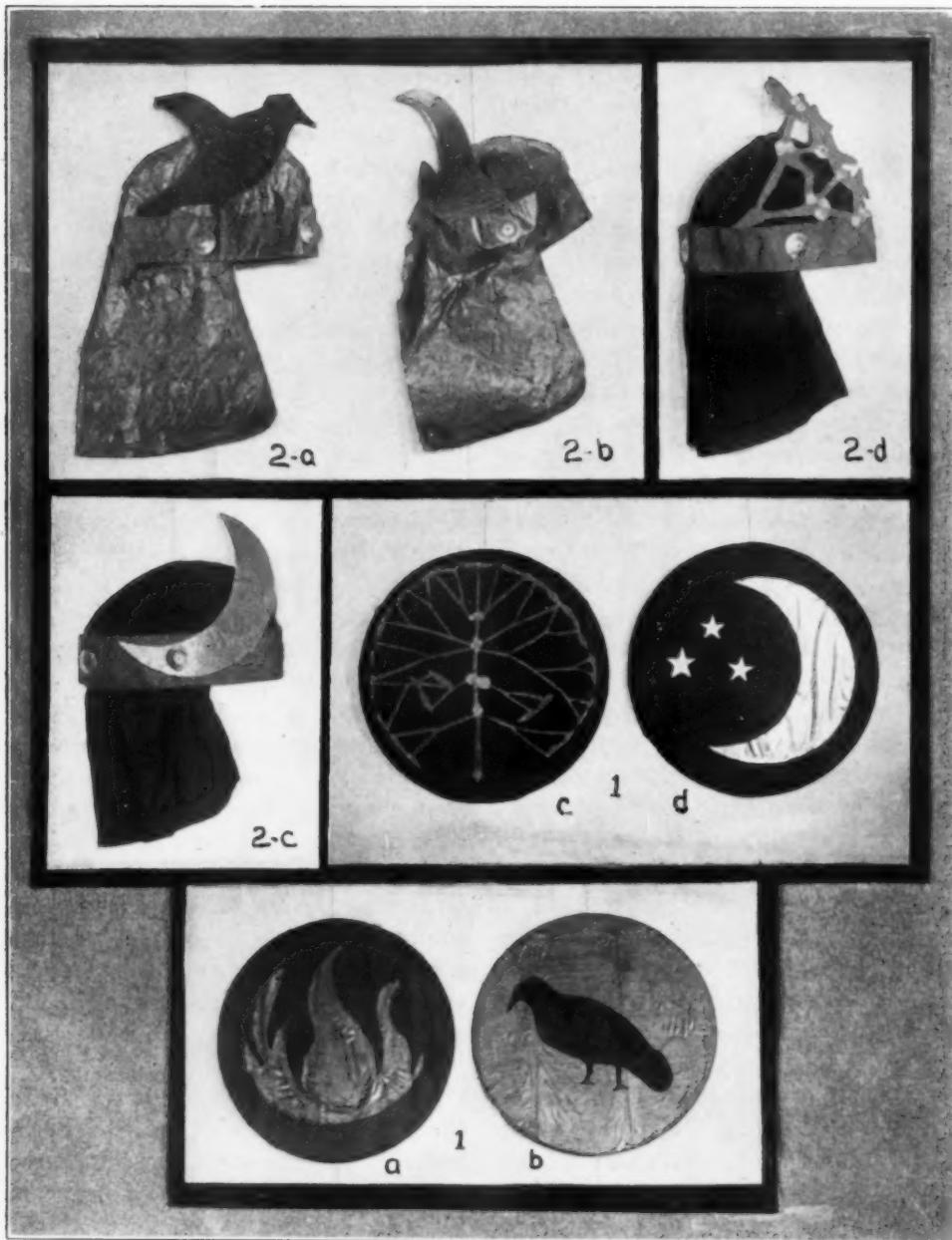
he must die, but his mother called all things together and had them swear not to harm him. Unfortunately she overlooked the little mistletoe, an oversight which was noticed by the mischief-maker, Loki, who was very jealous of Baldar. He, therefore, made the mistletoe into an arrow which he gave to Winter, Hoder.

One day the gods were holding a tournament and as Hoder was blind, Loki offered to guide his hand and was thus able to direct the mistletoe arrow so that Baldar was killed. Then the Frost Giants again over-ran the earth where they reigned until the next spring brought a revivified Baldar to drive them away.

Thus, allegorically, the Norsemen interpreted the changing seasons and from the myth the children made their little play, selecting the characters from their own number. Some of their choices were very amusing, as for instance, a roly-poly little fellow to take the part of Odin, King of the Gods and a slender, gentle-voiced boy for Thor, the Thunderer—but on the whole their judgment was good.

The portions of the costume made in the drawing classes were shields and helmets. The characteristics of Norse armor were studied from pictures and the children found that the warriors' shields were round, of many colors, and decorated with symbolic emblems. As a foundation for their shields they discussed several materials. Cardboard, at first suggested, was rejected because

*When this article was written Miss Kimber was Supervisor of Drawing in the State Normal School in Oswego, N. Y.



NORSE ARMOR FOR THE PLAY "BALDAR." FIG. 1. SOME OF THE SHIELDS. A, TYR. B, ODIN. C, LOKI. D, NIGHT. FIG. 2. SOME OF THE HELMETS. A, ODIN. B, TYR. C, NIGHT. D, LOKI. COVERS TO FESTIVAL PROGRAMS DESIGNED IN THE SIXTH GRADE, OSWEGO, NEW YORK

it would not stand the wear and tear of their rather strenuous dramatization, and sugar barrel heads were finally

chosen because they seemed to meet all requirements for size, shape, price, and durability. The back of one of the

shields is shown in Fig. 4, which explains the construction.

Apparently the Norsemen had various kinds of helmets, but whatever their construction, they were always decorated with wide-spreading ornaments which, like those on the shields, seemed to be symbolic. The children finally found one whose appearance could be imitated in paper and cloth. Figure 3 shows the

construction and method of cutting to best advantage. The girls designed and cut the patterns and fitted them to the various actors' heads. When the construction of these articles had been planned, it was necessary to select suitable colors and symbols. The names of the characters were written on the board and after an animated discussion the class evolved the following:

CHARACTER	APPROPRIATE COLOR	APPROPRIATE SYMBOLS
Baldar—the pure sunlight of spring. Odin—the King of the gods. (See Figs. 1, b and 2, a.)	White and gold costume. No shield. Gold helmet. White costume. Blue mantle. Gold shield and helmet, with black raven.	A lily or the sun.
Valkyri—war maidens.	Brown costumes. Silver shields and helmets. Black.	A raven. (Odin had two ravens which made observations for him and returned to sit on his shoulders and whisper what they had seen.) Same as Odin's because they belonged to his household. Silver moon and stars.
Night—(See Figs. 1, d and 2, c.)		
Thor—God of Thunder.	Bluish gray costume, the color of the sky before a storm. Gray shield with gold decorations. Gold helmet.	Hammer, with which he made the thunder or streaks of lightning.
Tyr—God of Fire. (See Figs. 1, a and 2, b.)	Orange and gold costume and shield. Gold helmet. Everything black.	Torch or flame.
Loki—the mischief maker, son of Night. (See Figs. 1, c and 2, d.)		Mistletoe, with which he caused Baldar's death.
Hoder—the blind god of winter.	White and silver costume and shield. Silver helmet.	Snowflakes or icicles.
Heimdal—the white watchman.	White and silver costume and shield. Silver helmet.	Ears. (His ears were so keen that he could hear the grass growing) or a capital V, for Valhalla which was the castle he guarded.

The girls drew lots to see which shield or helmet each should make and as there were more girls than articles to be made, there was opportunity for competition in the designing and for partnerships in the making. Each pupil, with assistance from the teacher, found reference material; and problems in adapting, enlarging, and applying arose on every side. Some of the helmets and shields are shown in Figs. 1 and 2.

At last came the day when the finished products were placed in the hands and

on the heads of the little actors. Then if any skeptic had doubted the value of our work, he changed his mind, for our roly-poly little Odin assumed a sudden dignity befitting the god who wore a golden helmet, and even the gentle voice of Thor became more thunderous as he grasped his shield.

And, if the wearers were spurred to new efforts, what of the makers? Had their time been well spent? We felt that it had—that we could see at least three definite values from it. First, it

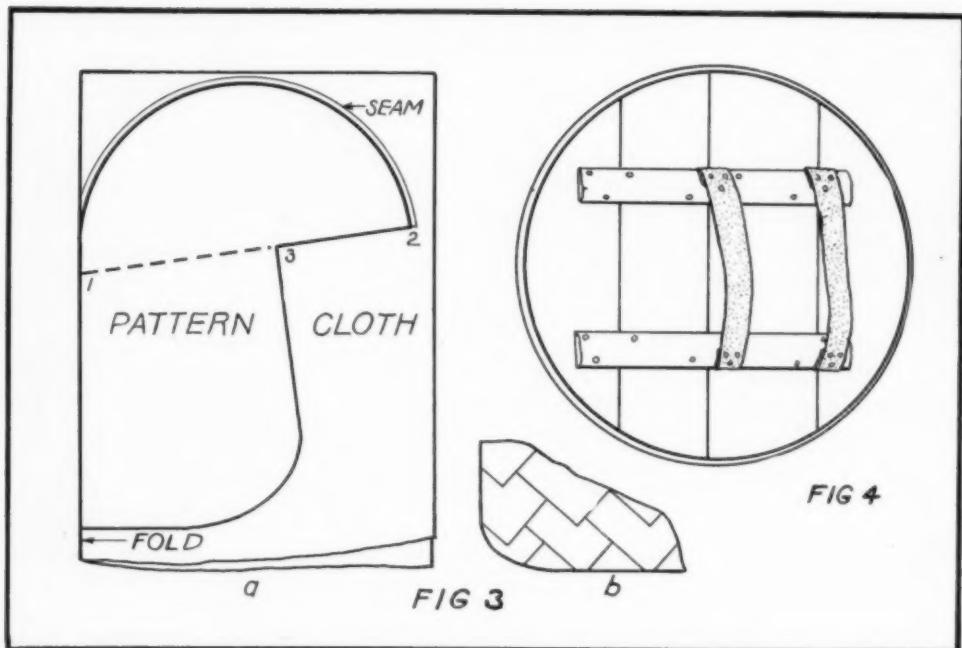


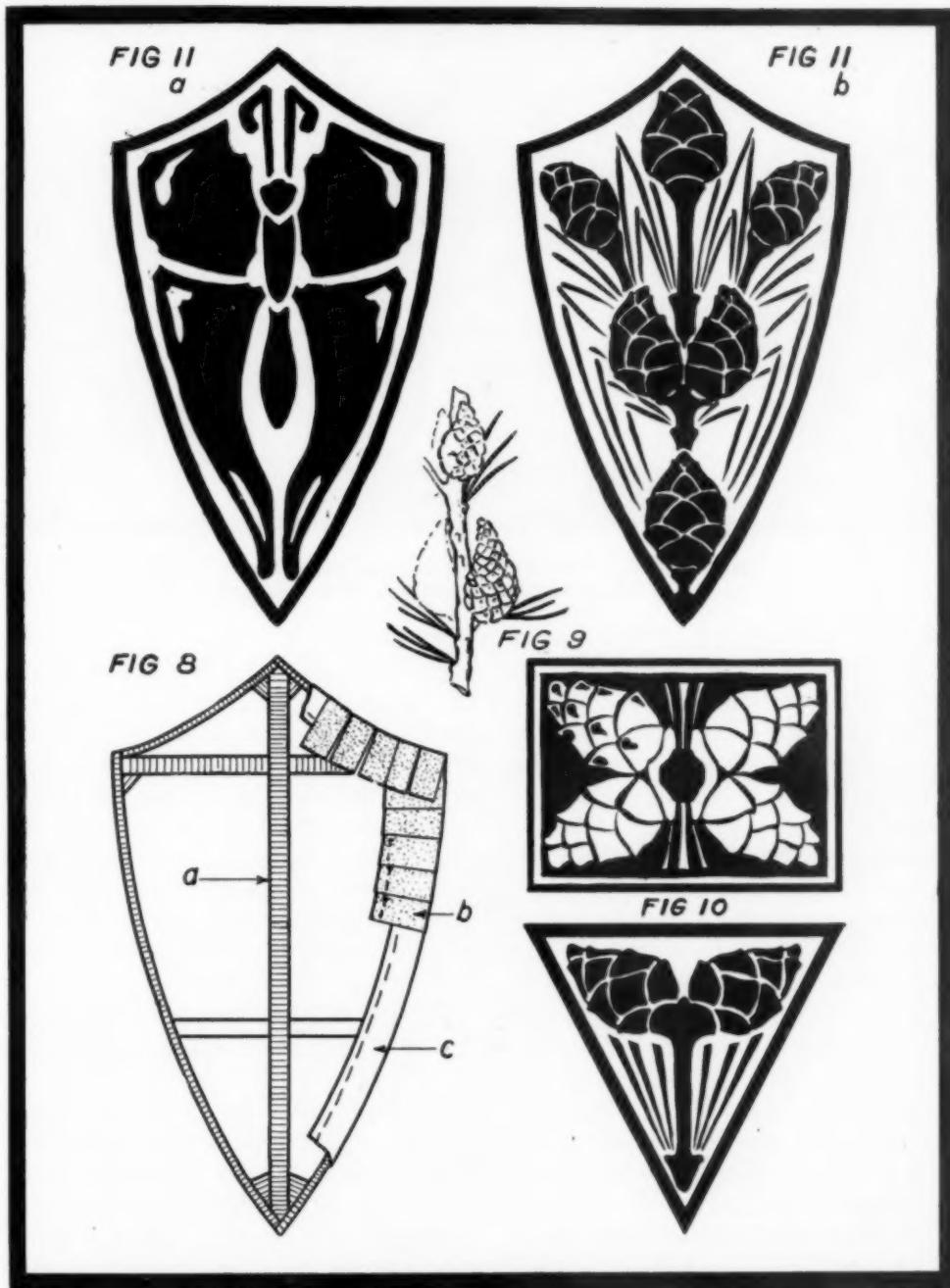
FIG. 1. THE BACK OF THE NORSE SHIELD. FIG. 2. THE PATTERN IS SHOWN AT A, WITH METHOD OF PLACING ON THE CLOTH SO AS TO CUT TO BEST ADVANTAGE. THE DISTANCE 1-2 IS HALF THE DIAMETER OF THE HEAD, AROUND THE FOREHEAD. 3 MUST BE IN FRONT OF THE EARS. THE EFFECT OF SCALE ARMOR IS OBTAINED BY PASTING SMALL SQUARES OF GOLD OR SILVER PAPER SHINGLEWISE AS AT B

had brought art into the child's own world. Second, it had stimulated pride in good accurate workmanship for the articles had to stand the test of observation by parents and friends and the harder test of use by not-too-gentle classmates. Third, every step in the choice of material, the construction and design had stimulated thought.

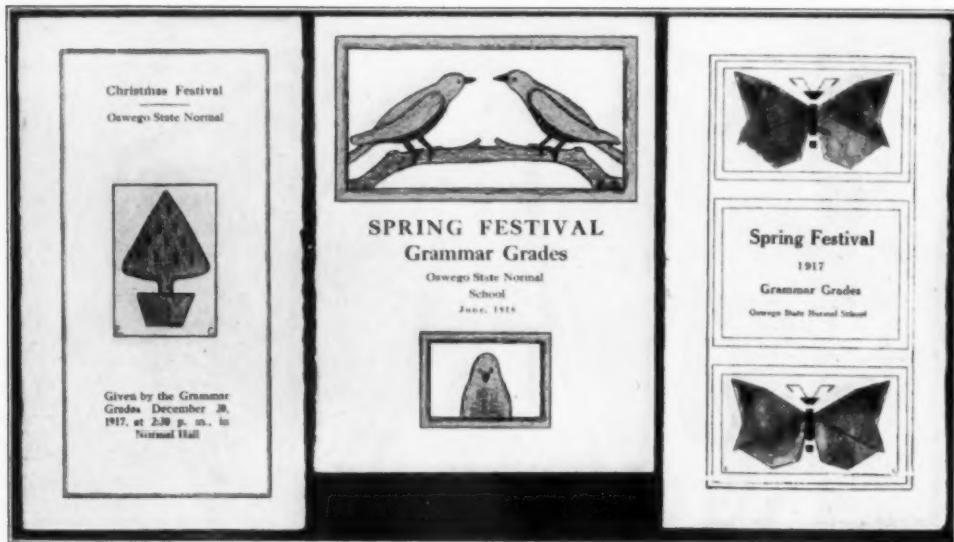
II. Among problems of the second type are the designing of program covers, posters, and decorations for the wall. The program cover has finally become a regular part of the sixth grade work, although the one for the Christmas Festival (see illustration) was made in the eighth grade. The work was developed after discussion of the need for such a cover. The class decided the size, shape, symbol, and lettering, and

discussed margins and space divisions in the light of illustrative material which the teacher showed them. The necessity for having four or five hundred copies brought out ideas about printing which resulted in a visit to the school print shop. Everyone was very much interested in learning about the type and the process of zinc etching by which the design could be reproduced.

This was to be a competitive design so the teacher wrote all the limitations on the board and the class worked hard on large preliminary sketches. In selecting the best design two important points were made. The first was that attention could be concentrated on essential points more easily if only two designs were displayed at once. The second was that definite questions written on



THE SHIELD IS USED FOR A DECORATION ON THE WALL. AT A, IN FIGURE 8, IS THE LIGHT WOODEN FRAME. IT IS COVERED WITH CLOTH AS AT C, WHICH IS SEwed FIRMLY IN PLACE. THE TEMPORARY PAPER COVER IS PINNED ON, AS AT B. FIGURES 9, 10, AND 11 B, SHOW STEPS IN DEVELOPING A MOTIVE FOR THE WINTER FESTIVAL OF 1917. FIGURE 11 A, WAS DEVELOPED BY SIMILAR STEPS FOR A SPRING FESTIVAL.



SOME EXAMPLES OF FESTIVAL COVERS AS DESIGNED BY
EIGHTH GRADE CHILDREN, OSWEGO, NEW YORK

the board aided greatly in eliminating personal feeling. Fully as much value lies in the thoughtful comparison of designs as in making them, for, as Doctor Snedden tells us, we are training not so much producers of art as consumers of it. *The consumer needs, primarily, training in making thoughtful choices.*

The Christmas Festival cover and the Spring 1918 cover, were designed in the sixth grade. In every case, the covers when printed were distributed among the children of all the grammar grades to be "hand colored." Each little artist put his initials on the back so it is needless to say that everyone took great pains to "keep inside the lines" and to "make even strokes."

The remaining illustrations relate to wall decorations. The walls of the hall in which the festivals are held are white and have no pictures. On each side are four spaces between windows and one of our supervisors asked if it would be pos-

sible to decorate them. A group of eighth grade girls undertook this work so successfully that it has become a regular part of the eighth grade drawing. The first class visited the hall, sketched the side of the room, experimented with various decorative shapes, and finally decided on a shield five or six feet high as being best adapted for the purpose. The boys in manual training made light wooden frames (Fig. 8a). These were covered with cloth, stretched tightly and sewed (Fig. 8b) and have been the foundation shapes for each successive class to decorate.

For each festival, an appropriate symbol and suitable color scheme have been chosen. In every case drawings have been made (as Fig. 9) and experiments in adapting the form to various shapes tried (as Fig. 10). In this way, principles of design are taught and when the form is finally adapted to the shield the girls work with considerable freedom. Each pupil makes one design, and from

these the class selects four. Figs. 11a and 11b are from children's designs. The owners of those designs which are selected become leaders of groups, each responsible for the completion of two shields, just alike, to hang opposite each other in the hall. This group arrangement develops qualities of leadership and cultivates wholesome rivalries which give zest to the work.

The material for the shield cover is oatmeal paper, and the final step is the stretching of this over the cloth-covered frame. Figure '8c shows the method, pins being used because this is only a temporary cover. This done, the whole class, in a triumphal procession, carries the finished products to the hall, where two tall men on a tall ladder hang them in their places.

The eighth grade girls now look for-

ward to decorating the shields as their chief project. Each class tries to equal, and if possible, set a higher standard than the last. The whole series of lessons takes five or six weeks of class time, besides many volunteer hours after school, and this means, of course, that some of the customary "nature drawing" and "object drawing" is lost.

Are the values lost greater than the social, educational, and art values which lie in the type of work substituted? In every subject, in every school where the traditional course of study is being modified, such questions are being asked. In every line, the specialists are being challenged by those who see education as a whole.

How shall the specialists in art education answer—for their "subject" or for the children?



The Boy Problem in the Drawing Class

RACHEL LLOYD SKINNER

Art Instructor, Champaign High School, Champaign, Ill.

KEEPING the boy busy and happy in the average drawing class is a difficult problem. It is hard to know just what line of work to carry out with the boys. Much of the work that the girls are enthusiastic about,—such as flower studies, landscape painting, designing, and costume planning, the boys detest quite naturally. They, as well as the girls, require concrete, live, wide-awake problems that have commercial and community value.

The first part of the year I had my boys do some city planning. "Town planning is the art of laying out cities to serve the business requirements, convenience, health, and comfort of the public. It is guiding the growth of a village or city in conformity with a scientific design. It is adapting the physical form of the city to the peculiar needs of its parts."^{*}

I gave the pupils some data first on the general plans upon which the streets of a city are built, namely, the gridiron or checkerboard plan, the diagonal avenue plan, and the concentric plan. The gridiron plan is used extensively in the United States, for it is very simple and easily followed. However, this scheme allows no room for the growth of the city which is bound to come, and it utilizes an unusually large portion of land for street purposes. The diagonal avenue plan offers economy of communication, long sweeping vistas, and open squares and spaces that are of great sanitary value. By the "ring" or concentric plan is meant a city constructed in a series of circles. This scheme

is being used widely in Europe for the rebuilding of towns completely destroyed by the war. Probably the ideal system is a combination of all three schemes with the third plan as the nucleus. The third plan is by far the most reasonable and artistic, but it has not been very favorably received by American city planners, for it is impossible to reconstruct an old city already based upon the gridiron idea without enormous cost. Of course city plans must be made pliable to fit varied local conditions, so hard and fast rules must be barred.

After a brief study of city planning which included magazine articles and all reports of town and city planning committees available, the boys worked out an original city plan, taking into account some of the salient features of a city, such as site, sanitation, system of streets, arteries of communication, including railroads, street cars, interurbans, telegraph and telephone connections, height and arrangement of buildings, location of public buildings, museums, bathhouses, civic centers, park systems, schools, tree and shrub planting, planning of new additions, university, manufacturing centers, cemeteries, residence districts, business districts and theaters. These things "give the town its character, and make it convenient or inconvenient, dignified or commonplace."

The enthusiastic interest of the boys was evidenced by the fact that they looked up maps of important cities and tried to find out different and unique ideas for their respective cities. After

*Minneapolis Civic and Commerce Association.

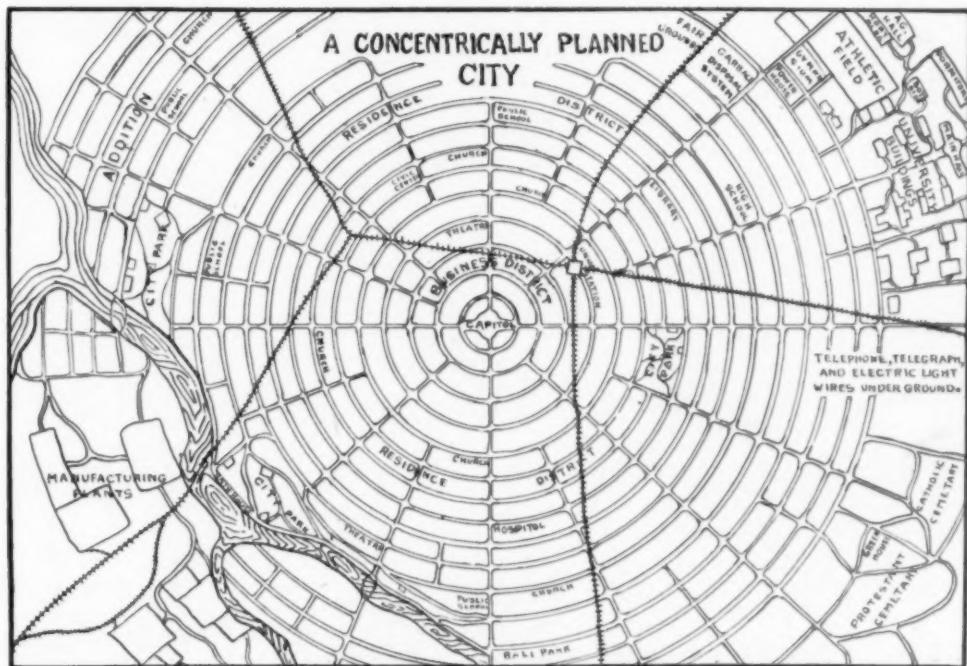


ILLUSTRATION NO. 1.

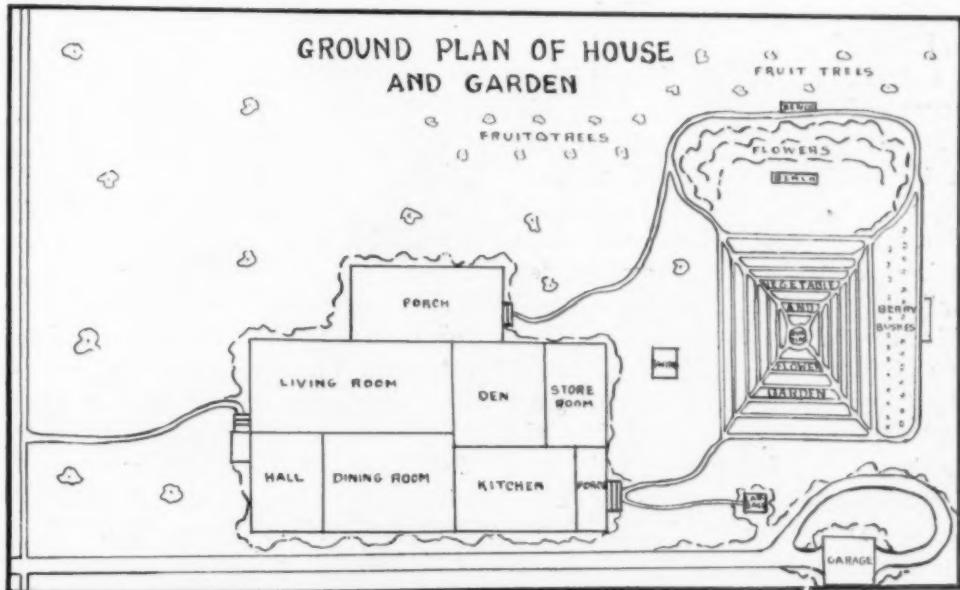


ILLUSTRATION NO. 2.

each boy had worked out what he termed "a model city" he got maps of his own city and roughly made a plan of im-

provement—mainly that of relieving congestion by widening certain streets, cutting down sidewalks and changing

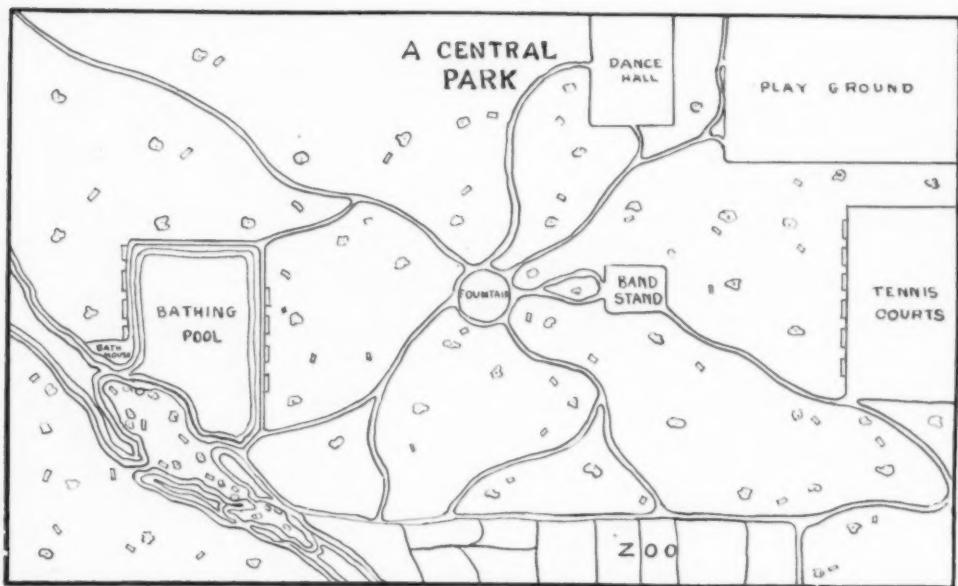


ILLUSTRATION NO. 3.

terminals where necessary, adding parks, civic centers, and new additions. One of my boys worked out a rather interesting circle plan of a city which is shown in illustration 1.

Later in the fall the boys took up house and garden planning. My idea was to go from the general plan of a city to the specific plan of a house. Each boy made a plan view of a city lot, and placed on this lot a house and accessories; vegetable garden, flower garden, walks and shrubbery. Correlated with this were two exercises in perspective,—one a front and side of a house, the other any two rooms in the house. A great deal of enthusiasm was put into the porches and walks, shrub planting and vegetable and flower gardens. To a certain extent the vegetable and flower gardens were combined. For instance, on one side of the fence beans were planted, and on the other side sweet peas. Hollyhocks and tall shrubs were planted around the garbage can hole and other inartistic spots. Low growing

shrubs and plants were used to fill out awkward angles or unsightly places around the house. The combination vegetable and flower gardens were worked out so artistically that the occupants of the houses, I am sure, would find it mere play to work in them! The illustration 2 shows what was accomplished in this line.

Another idea that my boys enjoyed was the building up of a park system for a small city. A nucleus was secured, and the other parks were built around this central park. After the boys had mapped out a comprehensive park system, they carefully drew to scale the central park. This problem awakened them to an interest in their own parks. They saw that these were inadequate to the needs of their community. They got information on parks in other cities which they compared with their own park system. After securing a sufficient amount of data, the boys drew charts showing how the park system might be improved in their own city as far as

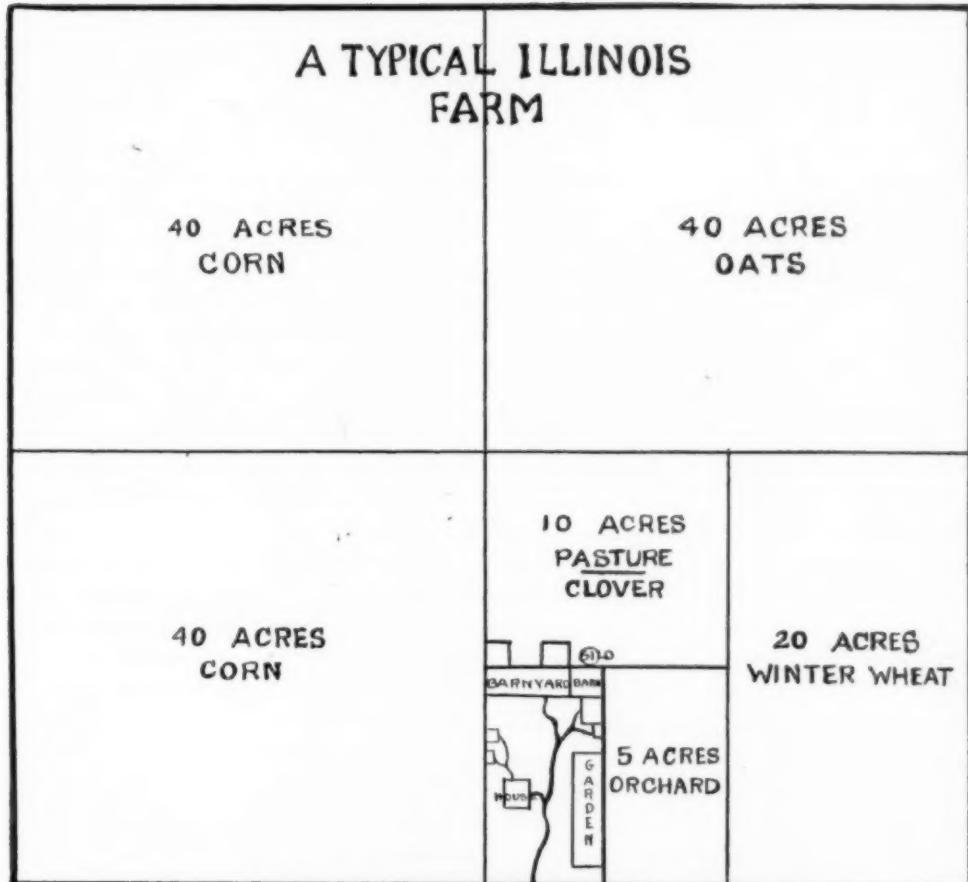


ILLUSTRATION NO. 4.

possible without a great deal of expense. Much individuality entered into this problem. A central park which was worked out in class is shown in illustration 3.

In early spring the boys interviewed the instructor in agriculture and got data on the typical Illinois farm in their vicinity, which as a general rule is a farm of one hundred and sixty acres. Then they worked out farms to scale, taking into consideration the amount of land for corn, wheat, alfalfa, oats; the rotation of crops, the problem of irrigation; the best location for the orchard,

house, barn, and sheds. The problem was good, I thought, for it correlated the drawing work with the agricultural work to a certain extent. This project of course, was purely local, but might be worked out for any vicinity desired. Illustration 4 shows an example of one of the farms worked out in the drawing class.

I feel that in many ways this procedure has been of great worth. The boys have been kept busy and contented because they realized that they were doing practical things. They have applied what they were learning constant-

ly, as I learned from overheard conversations, and also from chats that I had with them from time to time.

One boy developed a plan for improving and beautifying his own lawn, and presented it to a surprised and delighted family. Moreover, the plan was carried out and that boy learned the joy of true creation. The awakened interest in their city and the consciousness that it could easily be improved and beautified is bound to make these boys more intelligent citizens.

From an art standpoint the boys put into practice unconsciously many of the "dry bones" which usually stifle enthusiasm in a drawing course. Perspective which is too often taught by cut and dried rules,—rules in anything are today a thing of the past—was mastered easily and quickly; practically every exercise involved the fundamental elements of mechanical drawing and painting; color combinations and harmonies were solved in the construction of artistic gardens, and interior and exterior house decoration.

From a pedagogical standpoint the experiment was certainly a success. Every minute of the class hour was dis-

tinctly a social recitation, for each pupil was working out, either as an individual or as a member of a small group, his own problem. I encouraged team work, comparison of material, and free discussion, for I felt that a fellow student's comments were frequently of more value than the teacher's. The teacher's great problem in work of this sort is to keep herself in the background, and yet in close enough touch with each individual to sense difficulties and meet them with the pupil before he becomes discouraged, for discouragement is likely to cause inattention and its inevitable train of mischief. Each boy had his own problem, largely self chosen and indeterminate. He could get as much outside material or as little as he wished. Because of the spirit of rivalry which I judiciously fostered by exhibiting from time to time the bits of work showing the most growth and development,—and this of course was not always the neatest or most perfect work—there was engendered a spirit of healthy competition. Each boy made the most of all possibilities of his topics and many of the pupils went far afield in ambitious and laudable research.

IN ALL ARTS THE SEPARATION OF THE ARTIST FROM THE PUBLIC HAS BECOME PRONOUNCED. * * * HENCE HAS ARisen THE DEMAND THAT A MINIMUM OF AESTHETIC EDUCATION SHOULD BE GIVEN TO ALL PEOPLE. * * * THE AIM IS TO UNITE AFRESH THE ARTISTS AND THE PUBLIC; IN FACT, TO PREPARE A PUBLIC FOR FUTURE ARTISTS BY HABITUATING PEOPLE TO SEE THINGS FROM THE POINT OF VIEW OF THE BEAUTIFUL.

—Hayward

Manual Training for the Elementary Grades

EDWARD F. WORST

Supervisor of Elementary Manual Training, Chicago, Illinois

VI. HICKORY SPLINTS

HICKORY splints are the products of the hickory tree, obtained in very much the same way as are splints from the black ash and the oak trees.

Many of the old colonial hickory splint seated chairs are still to be seen in the various museums in the New England and Middle Atlantic States. The chairs to be seen at Deerfield, Mass., are especially interesting. The hickory splint seated chairs, as household furniture, may still be found in everyday use in various sections of the country, especially in the south.

Since civilized man has learned the value of fresh air, the inevitable demand for suitable outdoor furniture has been created. After much experimenting with various kinds of wood, it was found that hickory, because of its toughness and pliability was the most suitable of all native woods. It stands all kinds of weather with placid indifference. It may be used in its natural state without paint or varnish,—the beautiful sheen and soft colorings of the smooth bark being infinitely prettier than any paint or varnish.

The Splints. The splints are usually furnished in two widths, one about $\frac{3}{8}$ " wide and the other $\frac{5}{8}$ ". Splints of this kind may be purchased from the original producer at about twenty cents per pound. Several of the largest rustic furniture companies use splints made of the inner bark of the hickory for the backs and seats of porch furniture. These splints are somewhat darker in

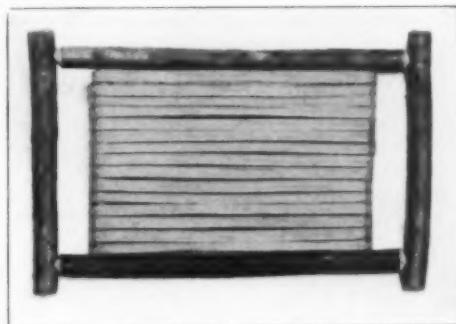


FIG. 2. HOW A STOOL TOP IS WRAPPED

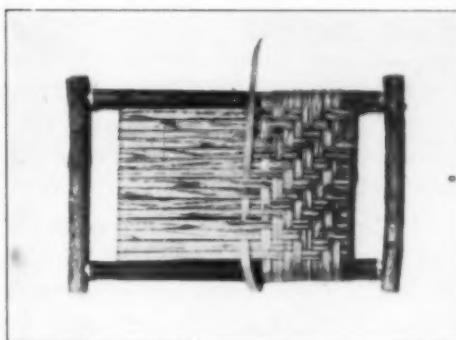


FIG. 3. A PARTIALLY WOVEN STOOL TOP

color than those obtained from the trunk of the tree.

The frame work need not necessarily be of hickory. Sassafras wood is very often used,—in fact, branches of any kind of trees may be used. Hickory and sassafras retain their bark while the branches from many local trees will not. Encourage the pupils to bring in branches trimmed from trees during the season for trimming. The working drawing of a stool with a woven hickory

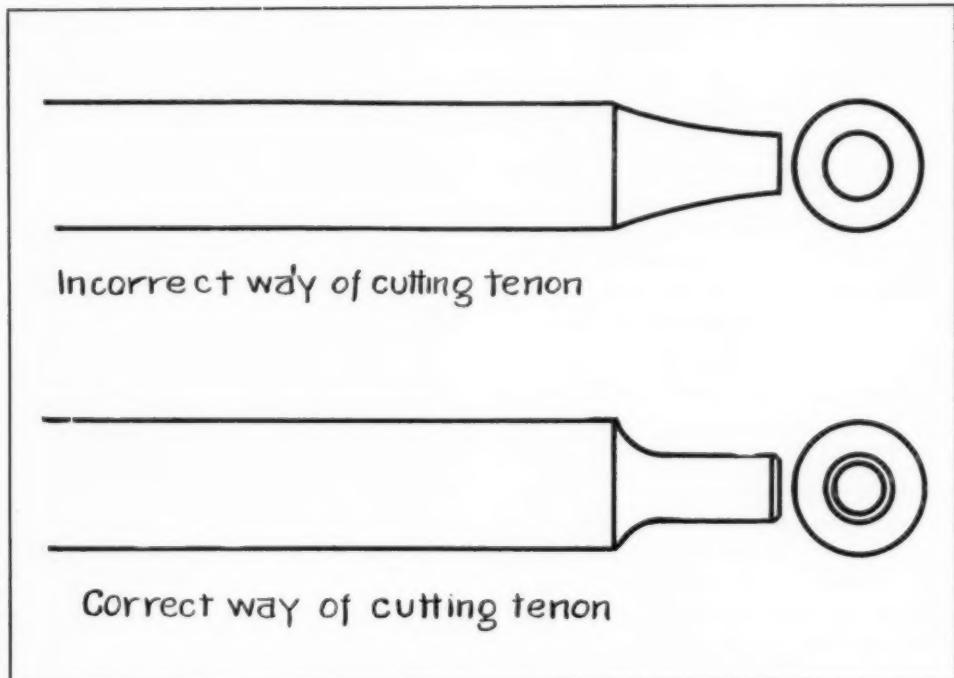


FIG. 1. THE INCORRECT WAY TO CUT A TENON AND THE CORRECT WAY TO DO IT

splint top is shown on opposite page. The construction of the frame is very simple.

Making a Form. It will be observed that there is a slight curve in the side rails of the stool top. This curve is often natural, but the rails may be easily bent over a form made for this purpose. Such a form may be made of a piece of 2" plank by drawing the curve down the center of the plank and sawing. Place the branch to be bent between the two parts of the form and then draw them together with the clamps. If the wood is green, it will bend without any special treatment; but if dried out, it must either be steamed or soaked in boiling water. Such pieces must remain clamped in the form until thoroughly dried out; otherwise they will spring back to their original shape.

Fitting the Tenon. Care should be taken, however, when fitting the rails, not to taper the tenons. This mistake is often made, and the result is insufficient space for the glue to hold the parts together. The final outcome is that the frame comes apart in a short time. Figure 1 shows the wrong and the right way of cutting the tenon.

Weaving the Top. To weave the top, the splints are soaked for a short time in water. This makes them very pliable and easily handled. To begin the seating, tack one end of a splint to one of the rails of the top, using a 2-ounce iron tack. The splint is wrapped around the seat frame. When the end is reached, it is fastened with a tack. The end of a new splint butts up against the end of the one just used, and the wrapping is continued until the entire top is covered.

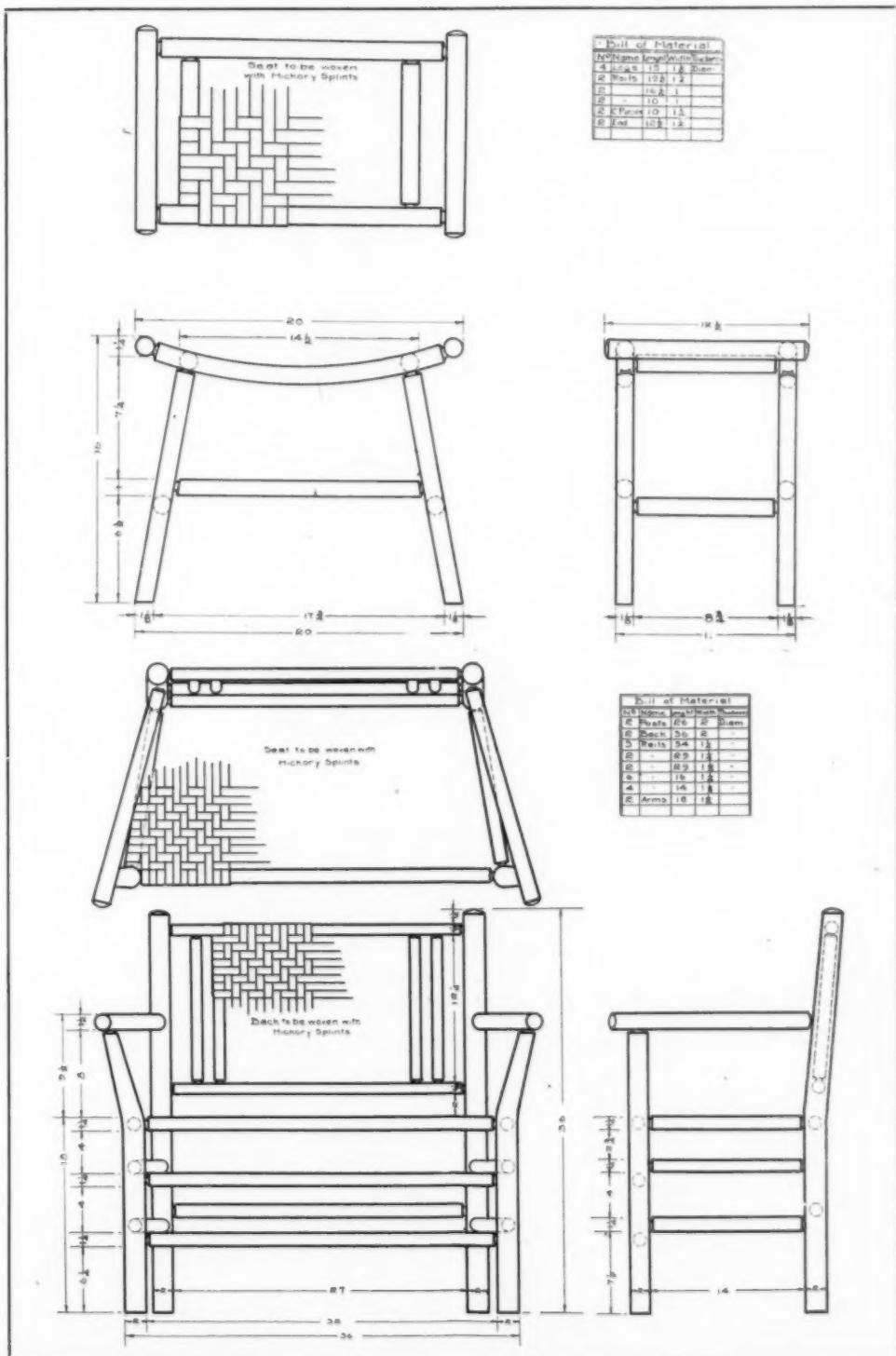


FIG. 5. WORKING DRAWINGS showing (at the top) how to construct the frame for a hickory splint stool, (at the bottom) how to construct a settee with a woven seat and back.

Wrapping in this way makes a double seat. Figure 2 shows the wrapping.

Weaving. The wrapping completed the weaving is begun about the middle of the under side of the seat. In this exercise, both the top and the under side of the top are woven. This is true of all hickory splint and flat reed weaving of stool tops. If plain weaving is to be used, the weaver simply passes over one and under one. If a diagonal weave is desired, the same directions may be followed as given for ash splints. When the end of one splint is reached, the beginning of the second weave overlaps the end of the first for a couple of inches, and the weaving continues the same as at first. It is desirable to have the overlapping come on the under side of the stool top. Figure 3 shows a partially woven stool top. Figure 4 shows the completed stool. This work may

be made most attractive and inexpensive for the boys in making garden and



FIG. 4. THE COMPLETED STOOL

porch furniture. Figure 5 shows the working drawing of a settee with woven seat and back.

PERHAPS THE TEACHING OF APPRECIATION HAS ITS VERY GREATEST VALUE IN CONNECTION WITH THE PRODUCTS OF INDUSTRY. DEMAND REACTS ON SUPPLY AND SUPPLY ON DEMAND IN THESE MATTERS, AND THERE IS REASON TO BELIEVE THAT IF THERE WERE A SOUNDER APPRECIATION OF GOOD CRAFTSMANSHIP BY THE GENERAL PUBLIC, THE STATUS OF GOOD CRAFTSMEN WOULD BE RAISED OWING TO THE GREATER DEMAND FOR THEIR WORK.

The Inexpensive Toy

ROYAL B. FARNUM

Superintendent School of Applied Art, Mechanics Institute, Rochester, N. Y.

TOYS, like industrial art in general,* have been brought imposingly before the American people as a national problem for early solution. The need for good design, good color, and good

some metal toys, indicate the need for beauty in design, color, and workmanship.

Our national demand for quantity production, in record time, for a low

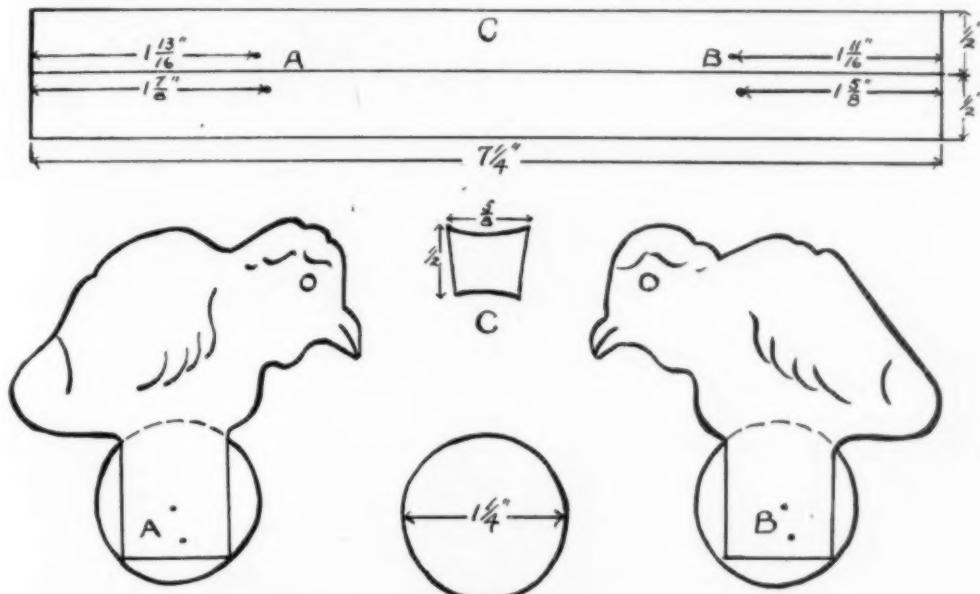


DIAGRAM TO SHOW DETAILS OF EASTER PROJECT. NOTE THAT HOLES AT A AND B IN BOTH CHICKEN AND STRIP ABOVE MUST COINCIDE

craftsmanship must be met in the toy industry as in many other fields of manufacture. This particular field is so attractive and offers so much to a professional craftsman that we started a course in our school early last fall. Our aim is to make an inexpensive toy that has art in its being. The crude monstrosities that were imposed upon our patriotic public last Christmas, with the exception of one or two large vehicles or pieces of furniture for children, and

minimum cost, has made us lose sight of two important elements in toys. One is the child, the other is taste. Toys have been made to sell "because they are cheap," and the utter and criminal disregard of the youngster, his imagination, his training in color, and his education in good and truthful execution is all too apparent. Again I make exception to some of the metal toys.

Many of the principles of movement underlying some of these toys are in-

*In the next two numbers will appear articles for the elementary grades dealing with proposed changes in the regular drawing and manual training programs as demanded by imperative industrial needs. R. B. F.

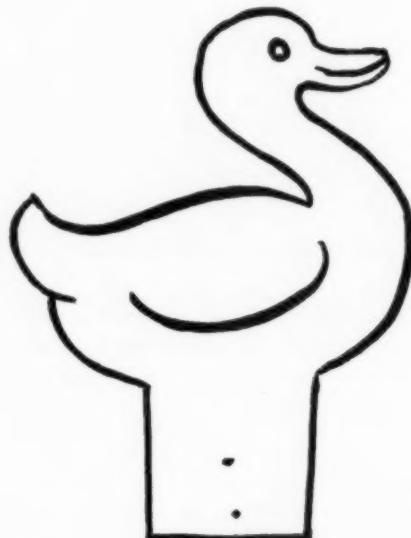
geniously conceived but most crudely executed. One of these movements worked out in wood lends itself to cardboard and paper. It is, therefore, a practical and inexpensive problem for the elementary grade and in addition lends itself to a study of accuracy, keen observation, good form, and excellent color. Here is a chance to improve artistically on the manufactured article. And schools need not go far to make the improvement.

Miss Flora B. Potter of the State Normal School at Whitewater, Wisconsin, has cleverly adapted the following problem to school use:

AN EASTER PROJECT

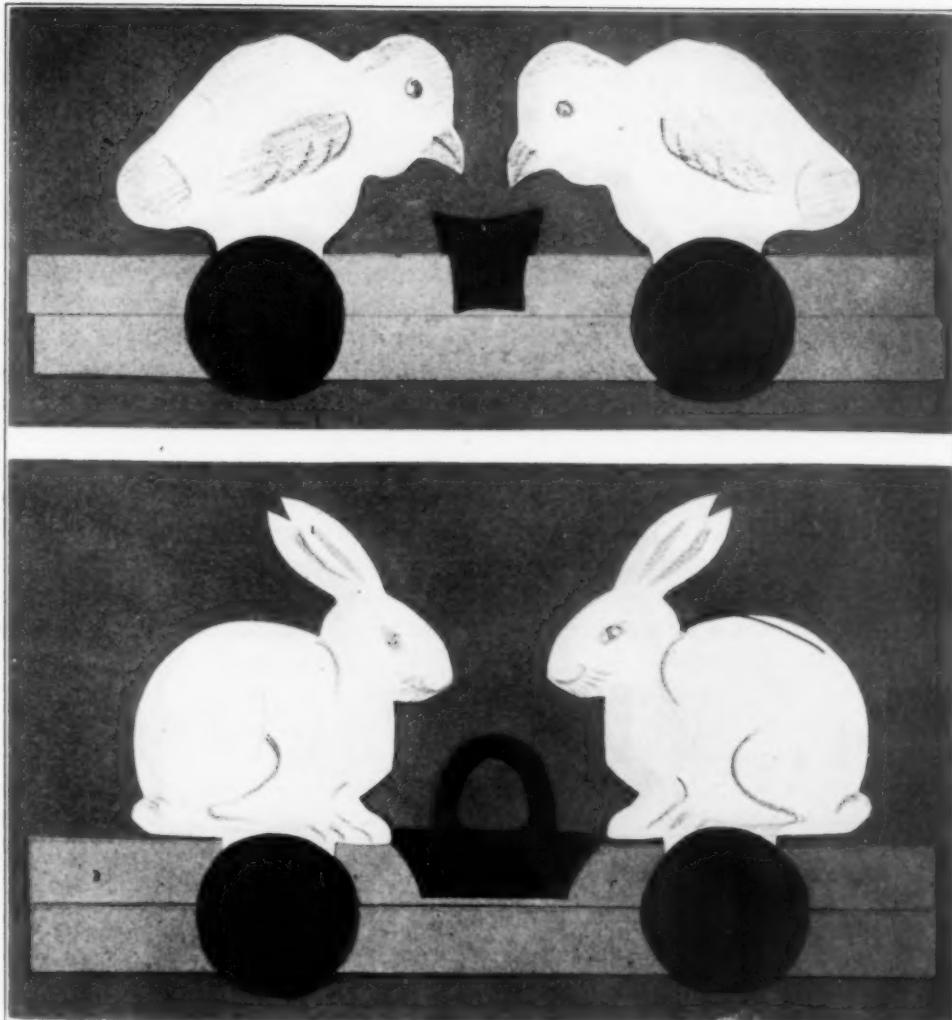
As a rule children expend energy much more prodigally than adults do. Watch any normal group of children of any age from two to fifteen. They are busy all the time—expending energy. Any exertion that appeals to his, or her, own adventurous impulse attracts him; nor does he mind the exertion involved in carrying it out. Children work gladly and zealously at their own business. The big thing is so to link up the school with the visible, bustling world as to keep the child's workmanlike instincts engaged. The restrictions of the conventional schoolroom, the numbers handled, and the lack of materials, are often hindrances in working out this educational process. The need is for "making projects" so simplified that they will overcome these difficulties, and yet produce a result which is acceptable as a gift or as a contribution to his community life, be it home or school.

These projects should utilize the constructive imagination, call for judgment as to the beauty of the result, and be simple enough in construction to demand fairly accurate workmanship.



OTHER SHAPES MAY BE USED IN PLACE OF CHICKS

Some years ago there came to my desk a Japanese toy which seemed to fulfil these requirements for the younger



EATING ANIMALS. A GRADE PROBLEM IN PAPER AND CARDBOARD, ADAPTED BY FLORA B. POTTER, STATE NORMAL, WHITEWATER, WIS. EATING CHICKS. A VARIATION OF THE SAME PROBLEM

children, fourth and fifth grades. It had two chicks so fastened to wooden splints that when the ends were moved, the chicks would eat from the dish placed in the center. (See illustration.)

In working this out, the first question was that of materials. We had no splints, but found that the backs of tablets were a warm neutral gray cardboard, strong enough to serve the pur-

pose admirably. From these we cut strips $7\frac{1}{4}'' \times \frac{1}{2}''$, carefully placing holes, as at A and B, for tying. To place holes, use pins or needles either by measurement, as indicated in sketch, or by a model prepared and passed about the class. The placing of these holes is one of the most important steps in the making of the toy, as the chicks will not work if holes are placed incorrectly.

The child's constructive imagination can be brought into use by designing different animals for the toy; chicks, rabbits, swans, ducks, etc. These must be drawn so that a piece extends downward, to be attached to the strips of cardboard, and here again holes must be indicated so that the stitch taken will correspond to the ones in the cardboard. (See sketch at A and B on chicks.) It helps to have two models marked *left* side, and *right* side for pupils' use.

After animals have been cut, a little painting can be done to draw in the detail, care being taken that the pieces can be reversed so that the animals will look at each other. Take the two animals or birds and lay on cardboard strips so that the holes in the pieces coincide, and with a strong thread and

needle take a stitch tying a hard knot for fastening. Do not tie too tightly for there must be enough space for movement.

Cut four circles $1\frac{1}{4}$ " diameter from colored paper and paste loosely over threads at A and B, taking care that they stick to the chick *only*, to give chance for strips to move. Turn toy over and paste circles on *lower* strip just opposite those already placed. A dish, basket, carrots, or other device should be planned and placed on top strip in center. If all is done properly your toy will work.

Some of the older pupils worked the project out from wood or beaver board. By enlarging, and using some gay paint, they had a very acceptable gift or an addition to the toy shelf.



Costume Design Courses

ELLSWORTH WOODWARD

Newcomb College, New Orleans, La.

I WONDER if we who are responsible for the planning and carrying out of courses in costume design realize the necessity of clearly defining the two most obvious ends in view for the pupil, and of allowing for the difference in studies that best prepare for practice in either case? We do not, for the results in most exhibitions of this work continue to show a sort of typical weakness which calls for remedy.

For example, if the pupil expects to become a modiste whose future work will require her to deal with actual stuffs and their fitting upon different forms,—or even if the purpose is the less ambitious business of making her own clothes and becoming the family oracle in matters of dress, her course of training must be differentiated from that of the pupil in dress design who hopes to realize her ideas on paper for use in publications.

This is where the trouble is to be found, and because both classes of students so generally follow the same course of training, the results are disappointing.

The drawing usually offered, the purpose of which is to cultivate the form sense, judgment of spaces and proportion, and the color study, the purpose of which is to awaken discrimination and taste in the use of color, is probably enough in a general course (since no more time can be assigned from the already over-full day) for the pupil who proposes to be a dressmaker; but for the one who proposes to express her ideas upon

paper, both time and training are hopelessly insufficient.

We want her to sketch quickly and effectively those dainty maidens who pose so effectively through the pages of fashion journals; and fail to realize that these same dainty figures, conventional though they are, represent great technical skill and are as much beyond the hope of short course students as any other accomplishment of definite sale value.

This matter is often allowed to get by, and the pupil permitted to copy, even trace, the charming figures so abundantly offered by the journals; but we know that this doesn't get anywhere. The pupil is just as helpless at the end of the "course" as she was at the beginning—more so as a matter of fact, for she has acquired some false ideas which will stand in the way of humility and the recognition of the need of beginning over.

This sort of thing is not honest. If pupils are to draw and use water color with sufficient effect to produce a fairly clear picture of an idea, well enough presented to warrant a cash return, there must be the same underlying training which goes into the preparation for other forms of expression. Drawing must lead to and include life drawing from the figure. Color must include drill in observation and practice other than timid washes applied to stolen forms. Design must play its part in just such proportion as all well-rounded art courses demand of this essential subject. In short we



LIFE SKETCHES SHOWING ORIGINAL COSTUME DESIGNS DRAWN BY GIRLS OF COLLEGE GRADE.

need not expect something for nothing for we know we won't get it.

Unfortunately the pupils do not know this and so they enter oftentimes on a high sounding course of work which by the very showing of subjects studied and hours allotted can lead only to disappointment.

The examples here shown are the best secured from an average class of girls of college grade who have devoted six hours per week for four years to art work, chosen with a view of giving the most liberal practice in art expression that the time would warrant,

and the final hope that sufficient skill could be developed to make them good and useful teachers of domestic art.

These little figures were drawn from life and clothed with original design by the pupil. The educational reaction on the student of theory and practice in this work is undoubtedly very valuable and possibly the best that could be devised for general education.

But none of these pupils are even approximately ready to prepare acceptably drawn figures quickly enough or well enough to constitute them designers for publication.

Editorial Outlook

IF there is one thing that can be predicted with certainty whenever agitation and turmoil is rife in educational affairs, it is that extreme policies will beget reactions—that violent thrusts in any direction will provoke counter-movements. Turmoil in the world of education usually means resistance to policies or proceedings that are regarded by a group or groups as either doubtful in value or else decidedly injurious to the cause of education. It is the stuff of which revolutions are made. This sounds ominous, but if we use the analogy of other human affairs, political or social, we must admit that evolution also is certain to be its outcome—and its compensation.

The thrust of education at the present time is directed towards the goal of industrial preparedness and effectiveness. The economic exigency of today demands that education take this direction. It also demands that strength and straightness of aim be put into the thrust. Every dictum of pedagogues to this effect is applauded and supported by the common sensible public. The latter unfortunately, seems to content itself with applause and support without either close study of conditions or clear vision as to results. It seems to be too busy to give the right sort of consideration and care to its most precious charge—the children who will participate in both the burdens and benefits of industry at the close of their all too short school lives—who will inherit and then pass on to their children the Industry of the Nation as they found it,—plus what?

Art as a value-raising attraction in industry is admitted by everyone nowadays. It is included in the curricu-

lum of every worth while school system. It is, however, not suitably placed in the mechanical operation of many. Industrial or vocational education that has not the balance wheel of art rightly adjusted in its machinery will, sooner or later, disrupt and do damage. It will prove itself a mere economic machine, "A machine for making people into machines." Its own product will proclaim it worthlessness.

Unfortunately for the producer and consumer of tomorrow, many pseudo-educationists of today are exploiting art—grabbing it calmly before our eyes and using it as a "handmaiden" to serve any old academic fossil or industrial upstart that may for the moment claim their attention. These school people know psychology and pedagogy from books perhaps but they have somehow missed in their contact with youth that something in youth which manifests itself as a hunger which demands aesthetic gratification. It is a normal, healthy appetite for an understanding of Beauty. Unhappily it is often dulled by a surfeit of shame or substitutes. It is seldom satisfied by a sufficiency of art. During adolescence this hunger is more intense if less articulate than it is in later years. For that very reason it should be given enough art during its school days as theory, in practice, and for contemplation to temporarily satisfy it, and at the same time to develop habits of Beauty hunger that as a matter of course will grow into stronger and better hungers. It is only through timely and proper nourishment that the adolescent's appetite for Beauty can be developed into manhood's power to create Beauty—the most valuable asset he can bring into his future industrial activities. At all

times, therefore, "the one precious thing to be looked out for in a man and to be held sacred is his hunger."

At the present moment, men and women throughout the whole wide world are struggling to reform themselves into effectively organized groups that will include within each group all the elements essential to induce growth, to secure harmony, and to attain self and social realization through the channels of Art, Industry, and Trade. This struggle is a manifestation of the supreme hunger of mankind today. It is proclaimed for all people in a recent English novel when the author says: "I believe . . . in the Republic of mankind in universal work for a common end—for freedom, welfare and beauty." Before right adjustments of territory and righteous policies of state can be made there may be many difficulties to overcome that now exist within each group or in the relations between groups. The *purpose* of all people is plain, however. No adjustments or policies that mean uncertainty of "freedom, welfare and beauty" for all mankind will be acceptable as bases for permanent satisfaction—or peace.

Never before has industry been so generally a factor in determining the governmental goal of peoples. Never before has Art been so universally recognized as a functioning quality in Industry. It has, of course, existed and operated in industry at all times. It is only in recent times that it has been labeled, advertised, and placed upon the market as a commodity. It is popular now and the demand for it grows with time. Producers and consumers alike are becoming more and more aware of the persons who are gifted, trained, and

willing to contribute the indefinable but evident something which will dignify and advance the desirability of their products. Education has made a fair start towards providing these wanted designers and artisans. The economic salvation of America depends upon the success that education makes of this venture. The social salvation of America depends upon the balance education maintains between industry and art. Over thrusts in any direction must be avoided if a safe balance is to be kept. Besides serving the ends of industry art must be taught as an "everyday reality, as part of the peoples very existence—* * * * a thing to be lived."

The teacher of art at the present time has a new starting point that should be an inspiration to new methods and new vigor. Courage to demand, clamorously if necessary, new conditions under which to teach the vital subject of art in connection with other school subjects must be acquired if not already stored away. Why should not art be lived in classrooms? Why should boards of education expect it to thrive in a basement or in a dingy annex as so often happens in city schools? Why should they expect creative impulses to be stimulated and expressed in terms of beauty while teachers and pupils are shut within ugly rooms? Why should they not also supply sufficient instructive and suggestive material of the right sort to rightly trained and rightly paid teachers?

If art has value of its own as a "thing to live" plus value in industry as a thing by which to live then it is too precious a thing in the lives of American youth to permit of starvation.

Now is the time of the teachers' opportunity.

Good Ideas from Everywhere

TEACHERS EVERYWHERE ARE INVITED TO SEND IN ORIGINAL IDEAS AND ALPHABETICON MATERIAL FOR THIS DEPARTMENT. THE EDITORS ARE GLAD TO CONSIDER ANYTHING SUBMITTED AND WILL PUBLISH IT IF POSSIBLE. HELPS FOR THE GRADE TEACHERS ARE ESPECIALLY DESIRED.

THE SKETCH in pen and ink shown on this page is from the facile pen of Mr. Frank N. Wilcox, Instructor at The Cleveland School of Art. Perhaps the very sureness of form and composition that this sketch illustrates is the strongest plea that can be made for more pencil and pen work on the part of our young people. Freedom and facility in the use of either can only be acquired by constant endeavor to interpret form and suggest color by these particular tools.

PRINT METHODS that are illustrated by beautiful examples of each process are described by Mr. Pedro J. Lemos of Leland Stanford University, California, on the following pages. These are two of a series of prints from the press of Mr. Lemos that are promised by the artist as contributions for several consecutive numbers. Subscribers are to be congratulated upon the opportunity that will be given to them to study the various sorts of plate printing that are possible with a studio equipment of presses. That America has been slow to develop this side of art activity must be admitted. The mysteries of plate making and printing have been kept more or less obscure in the commercial world and by those artists who have made it their one form of expression. Painters and designers are of late years, however, following the lead of such old time artists as Rembrandt and are etching and bringing to the printing craft a rare beauty of line and tone composition that promises well for the future of this work in America. The print from a plate may be pictorially beautiful if well designed and the process is suited to the plate. In decorative design also, such as that involved in book making, cards, and other forms of industrial art the making and printing of plates is a most important part of the finished product. It more than likely gives just the stamp of *quality* that makes the product a work of art. As a preliminary to the concise but clear explanations and directions that accompany each example of a definite process Mr. Lemos sends the following:

All print methods are based upon three methods; first, the relief; second, the intaglio;



third, the planographic. In the first the subject to be printed is cut around or etched so that it stands in relief above the surrounding surface. In the second the line to hold the ink is intaglio, that is cut or etched as a groove into the plate. The third method is that of the lithographic process where the lines or tones are on the surface of the stone, but so treated as to impart ink when printed.

In the printing of each method the inks, printing presses and papers are required to be adaptable to each process. A press for the relief method is required which produces perfect contact between the relief engraving and the paper. The intaglio requires a press of great pressure which causes the paper to be pressed onto and into the line grooves containing the ink. The result is that the ink adheres to the paper when it is withdrawn. The ink therefore stands upon the print in slight relief.

The planographic or lithographic press requires rollers for ink and rollers for water, as the lithographic process is one developed on the lack of affinity between water and grease.



NO. I. DRY POINT ETCHING DESIGNED AND PRINTED BY PEDRO J. LEMOS

DRY POINT. *Intaglio*

TELEGRAPH HILL, San Francisco, California. A dry point print is distinguished by its velvety blacks. The subject is scratched in the bare metal without any etching. *Dry Point* is an intaglio process. It is produced by either a steel or diamond pointed needle held in the hand like a pencil. It is a sort of freehand engraving on metal. The point not only cuts a line but throws up a furrow known as a burr on the metal plate. This burr as well as the line holds ink when the plate is wiped for inking, and it is the burr that produces the velvety blacks.

Repeated impressions in the press crush this burr, so that it is then incapable of yielding further good prints. While the number of prints by the dry point is limited, there is no other medium which produces a black with the same depth, richness, and transparency.



NO. II. LINE ETCHING DESIGNED AND PRINTED BY PEDRO J. LEMOS

LINE ETCHING. *Intaglio*

FIshing Boats, San Francisco. Line etching is the most general etching method used. Additional tones around the lines are secured in the inking of the plate. Rembrandt, "the father of etching," first used line etching. In his second stage he combined dry point with line etching and his last prints were made entirely by dry point.

Etching has been termed the autographic art because it permits the artist to be his own engraver and printer, eliminating any intermediary between his sketch and the final print. Etching requires a positive confidence in one's subject, a restraint in the use of lines, requiring the maximum of expression to be made with the minimum of means. The French have a saying, "The artist paints but on his good days he etches." Etching is the oldest known print process and has been largely followed by artists of note from the time of Rembrandt. Prominent names in etching are Rembrandt, Whistler, Haden, Meryon, Zorn, and Pennell.

The process is as follows: The smooth side of a metal plate (zinc or copper) is covered with a thin protecting layer of wax, known as "etching ground." Upon this plate the subject is drawn with a steel point, the "etching needle," which bares the copper by passing through the ground. The plate is then subjected to the acid bath. The acid eats into the metal where it is exposed, leaving the covered portion unchanged. The result is the intaglio plate, and ink is applied to the surface and rubbed off except where it has entered the grooved lines. The printing is done on a press with heavy iron rollers, through which the inked plate, with paper over it, is passed. Thus the ink is transferred from groove to paper.



"ANCIENT COMMERCE," THE RIGHT PANEL IN A MURAL DECORATION BY A. J. BOGDANOVE FOR THE ASSEMBLY HALL OF THE COMMERCIAL HIGH SCHOOL, BROOKLYN, NEW YORK

MURAL DECORATIONS of high artistic merit adorn the auditorium walls of the Commercial High School, Brooklyn, N. Y. Photographs of them are reproduced herewith. The community spirit in our schools should be encouraged in order to cultivate interest in the quality of the building within which the character and taste forming years of our young people are spent. This matter of beauty in school surroundings is a very important one in the development of quality in citizenship and the business of training future citizens too infrequently is minus nourishment for the most delicate and valuable portion of a pupil's being. The aesthetic aspect of human nature is sacrificed in most of the present day school systems to the intellectual and physical sides. Who shall say to what extent the moral side may not be controlled by the aesthetic? The Commercial High of Brooklyn is to be congratulated upon providing for itself appropriate and beautiful decorations upon which its pupils may

look with pride and satisfaction whenever common interests call them into its Assembly Hall. The co-operative spirit is genuine and active only when common aims and ideals motivate its activities. Its reward is when common benefits and pleasures are realized. Mr. Morris Greenberg of the Art Department who contributed the photographs sends the following explanation also:

Supported by the whole student body, so that its circulation is about 3,000, the *Ledger*, the monthly of Commercial High School, Brooklyn, has had an annual treasury surplus for the past ten years. Encouraged by the late principal, William Fairly, the management of the magazine voted to use these profits in the creation of a fund for two much needed mural paintings. Graduating classes, as well as the Municipal Art Society, helped to further the project with additional funds.

When the beautiful auditorium of the school was designed, a panel 14 x 17 feet was placed



"MODERN COMMERCE," THE LEFT PANEL IN A MURAL DECORATION BY A. J. BOGDANOVE FOR THE ASSEMBLY HALL OF THE COMMERCIAL HIGH SCHOOL, BROOKLYN, NEW YORK

at each side of the stage opening. It was the architect's intention to have the paintings fill these framed areas. This has been accomplished.

Considering the type of school, the subjects "Ancient Commerce" and "Modern Commerce" were appropriately chosen. They contrast the quiet which characterized trading in the past centuries, with the hustle which accompanies business today. The scenes on the sands of an oriental port, and edge of a dock in Brooklyn furnish the themes. Despite the fact that there are about the same number of figures on each canvas, skilful composition has given the desired contrast of peace and hustle. In "Modern Commerce" the management of cloud masses, the repetition of straight lines, as well as the greater action of the figures give the required busy effect. Rhythmic lines and balancing mass forms make for beautiful composition in these pictures.

The auditorium has a subdued light during the majority of school days. For this reason Chavannesque ideals of high keyed and greyed

tones in mural painting were not adopted. Rich broken colors were employed instead. Despite their richness, they hold their places on the wall. They are well balanced and harmonize with the brown seats and creamy tinted walls.

Admirable draughtsmanship is another characteristic of the works. The figures are heroic in character. Instead of the usual small studies, enlarged by the squared or stereopticon methods, the artist drew his large nudes directly on the canvas, and draped these from models. Greater spirit and spontaneity of action were obtained. It took about a year for the murals to be painted. Mr. A. J. Bogdanove, the artist, has assisted C. Y. Turner and the late F. D. Millet, and has decorated the walls of two large institutions.

Little did the students of Commercial High dream, that when they displayed school spirit through their whole-hearted support of the monthly paper, they would indirectly help to decorate their auditorium with two splendid paintings.

THE ALPHABETICON DOUBLE REFERENCE INDEX

USED AND RECOMMENDED BY THE SCHOOL ARTS MAGAZINE

¶Mount selected material on cards of appropriate color, 10 x 14, large size, to be filed long edges horizontal, and 7 x 10, small size, to be filed short edges horizontal.

¶Decide under which of the fifty general topics each card would be most likely to be in demand. Write that topic in the upper left corner of the card, and place after it the index number of that topic. For example, see page opposite DECORATIVE ARRANGEMENT 38.

¶In the upper right corner write the specific subject. For example, BIRD AND TREE MOTIFS.

¶In the center of the top add the index numbers indicating other topics under which the card might be in demand. For example, 10-13-39 for it might be needed in such Topics as Plant Life, Bird Life or Principles of Beauty.

¶At the bottom of the card or on the back write such other useful information as may be needed.

¶File the cards alphabetically by general topics (left hand corner), and under each topic alphabetically by specific subjects (right hand corner), and keep them always in this order.

¶To find *every* card in the Alphabeticon that might be used to illustrate any one topic, for example, Color Study, select every card having the *index number* of that topic at its head.

1 School Topics	Advertising.....
2 Illustration	Animal Life.....
3 Transportation	Architecture.....
4 Object Drawing	Basketry.....
5 Photography	Bird Life.....
6 Landscape	Block Printing.....
7 Picture Study	Bookplates.....
8 History of Art	Bookbinding.....
9 Natural Forces	Borders.....
10 Plant Life	Calendars.....
11 Fish Life	Clay Work.....
12 Insect Life	Color Study.....
13 Bird Life	Costume.....
14 Animal Life	Cover Design.....
15 Human Figure	Decorative Arrangement
16 Sand Tables	Embroidery.....
17 Clay Work	Fish Life.....
18 Paper Work	Geometric Drawing.....
19 Weaving	History of Art.....
20 Sewing	Holiday Projects.....
21 Costume	Human Figure.....
22 Embroidery	Illustration.....
23 Lace Work	Insect Life.....
24 Stencil Work	Interior Decoration.....
25 Block Printing	Lace Work.....
26 Basketry	Landscape.....
27 Leather Work	Leather Work.....
28 Geometric Drawing	Lettering.....
29 Working Drawing	Machinery.....
30 Woodwork	Metal Work.....
31 Metal Work	Natural Forces.....
32 Machinery	Object Drawing.....
33 Interior Decoration	Paper Work.....
34 Architecture	Photography.....
35 Borders	Picture Study.....
36 Surface Designs	Plant Life.....
37 Rosettes, Florettes	Poster Design.....
38 Decorative Arrangement	Principles of Beauty.....
39 Principles of Beauty	Printing.....
40 Color Study	Rosettes and Florettes.....
41 Symbolism	Sand Table Work.....
42 Lettering	School Topics.....
43 Advertising	Sewing.....
44 Holiday Projects	Stencil Work.....
45 Calendars	Surface Patterns.....
46 Cover Design	Symbolism.....
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DECORATIVE ARRANGEMENT 38 10-13-39 BIRD AND TREE MOTIFS



AN ABSTRACT bird and tree decoration which might be used as a wall panel, a title page, or an illustration. Designed by Miss Blanche E. McNall of Pittsburgh while a student at the Berkshire Summer School of Art, Monterey, Mass.

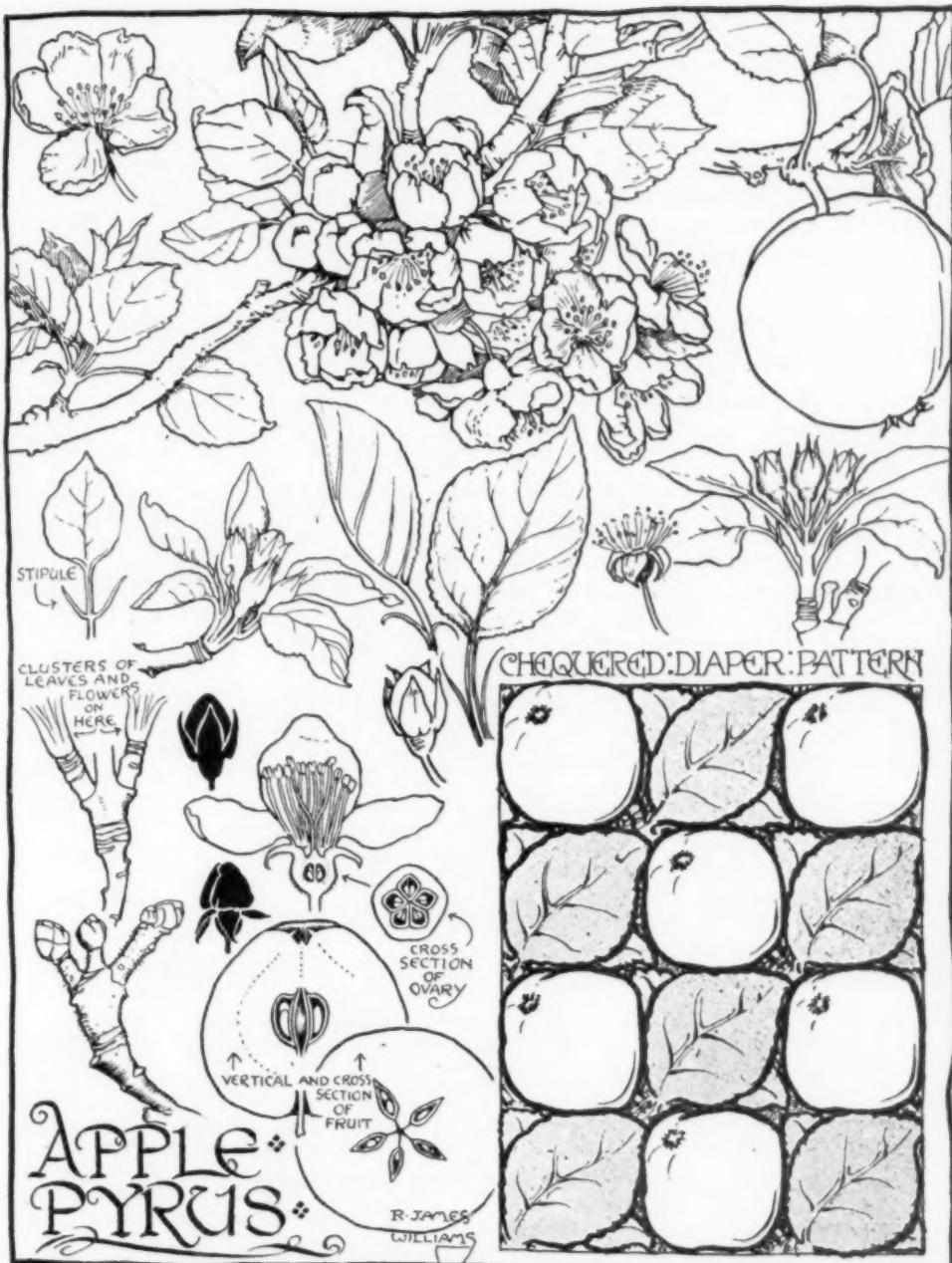


A DECORATION DESIGNED FROM TREE, BIRDS, AND BUNNY MOTIVES BY MISS BLANCHE McNALL WHILE A STUDENT AT THE BERKSHIRE SUMMER SCHOOL OF ART, MONTEREY, MASS.

DECORATIONS that charm with their phantasy of conception and their fineness of composition have their own reason for being irrespective of any utilitarian purpose. The abstract birds and tree decoration that is shown on page 387 is the work of Miss Blanche McNall who is one of Pittsburgh's talented supervisors. The original had, in addition to the qualities that are obvious in the reproduction, a splendor of color that increased its attractiveness beyond measure. It was developed as a special problem in the design class of Mr. Raymond P. Ensign at the Berkshire Summer School of Art, Monterey, Mass. From the point of view of a decoration it is adaptable to several uses. It would delight as a wall panel, as a title page, or as an illustration for one of the imaginative stories that are beginning to be recognized in this country as valuable stimulation to the development of a spiritual trend in the minds of our more than matter-of-fact children.

THE TREE, BIRDS, AND BUNNY decoration that is reproduced on this page is also the work of Miss McNall and was developed at the Berkshire School under the same stimulation of ideas that produced the foregoing. Environment possibly has much to do with these compositions as Nature with its multitude of sweetly suggestive things constantly snare the fancy into seeing and interpreting their charms in forms and colors that rival the actual facts. Utility again is satisfied because as an illustration or as an Easter greeting card what could be more pleasing or desirable?

THE LEAF FORM that is developed as an abstract decoration and is reproduced on page 376 is also from the portfolio brought home from the Berkshire School this past summer by Miss McNall. Its practical value lies in the fact that it is adaptable to block printing or as a page tailpiece.



DRAWINGS showing the development of the apple from the bud to the flower and fruit and lastly its application to a surface pattern. This page is one more added to the many that have been contributed to the magazine by Mr. R. James Williams of Worcester, England.

When carefully analyzed it will be noticed that the apple provides many interesting suggestions for a variety of rosette designs which are equal to the finest that are to be found in Assyrian and Egyptian Art, whose stimulations come from plants of southern culture.

BIRDS AND FOLIAGE always provide delightful stimulation to abstract composition. This is proven by the decorative panel that is reproduced on page 363. Its effectiveness is not lessened by the fact that it is a black and white decoration. Color of course increases the pleasure derived from most line or mass arrangements but, Miss Clara M. Willett of the Southwest Texas State Normal School, who is responsible for the original of this decoration, has achieved charm by means of black upon white only.

NATURE STUDIES are always satisfying as suggestions for successful designing. It matters not how enthusiastically we follow the story of pattern through the ages, when we come to interpret in pattern the glory of our own country as we see it with our own eyes it is necessary for us to know the alphabet of the language in which we must write the pattern. Mr. R. James Williams has sent to us from England a drawing of the Apple Pyrus with some excellent patterns developed from its details. These are shown on page 389.

PEN MADE BORDERS that have been developed by straight line strokes of a lettering pen are shown on the opposite page. They are the work of Miss Mabel Brindley of Syracuse, N. Y., while in the design class of Mr. Raymond P. Ensign at the Berkshire Summer School of Art, Monterey, Mass. These borders have an industrial art value as they are particularly appropriate for many kinds of advertising matter, also they harmonize well with simple straight line lettering. To achieve pleasing spacing and pattern requires considerable skill. Try it.

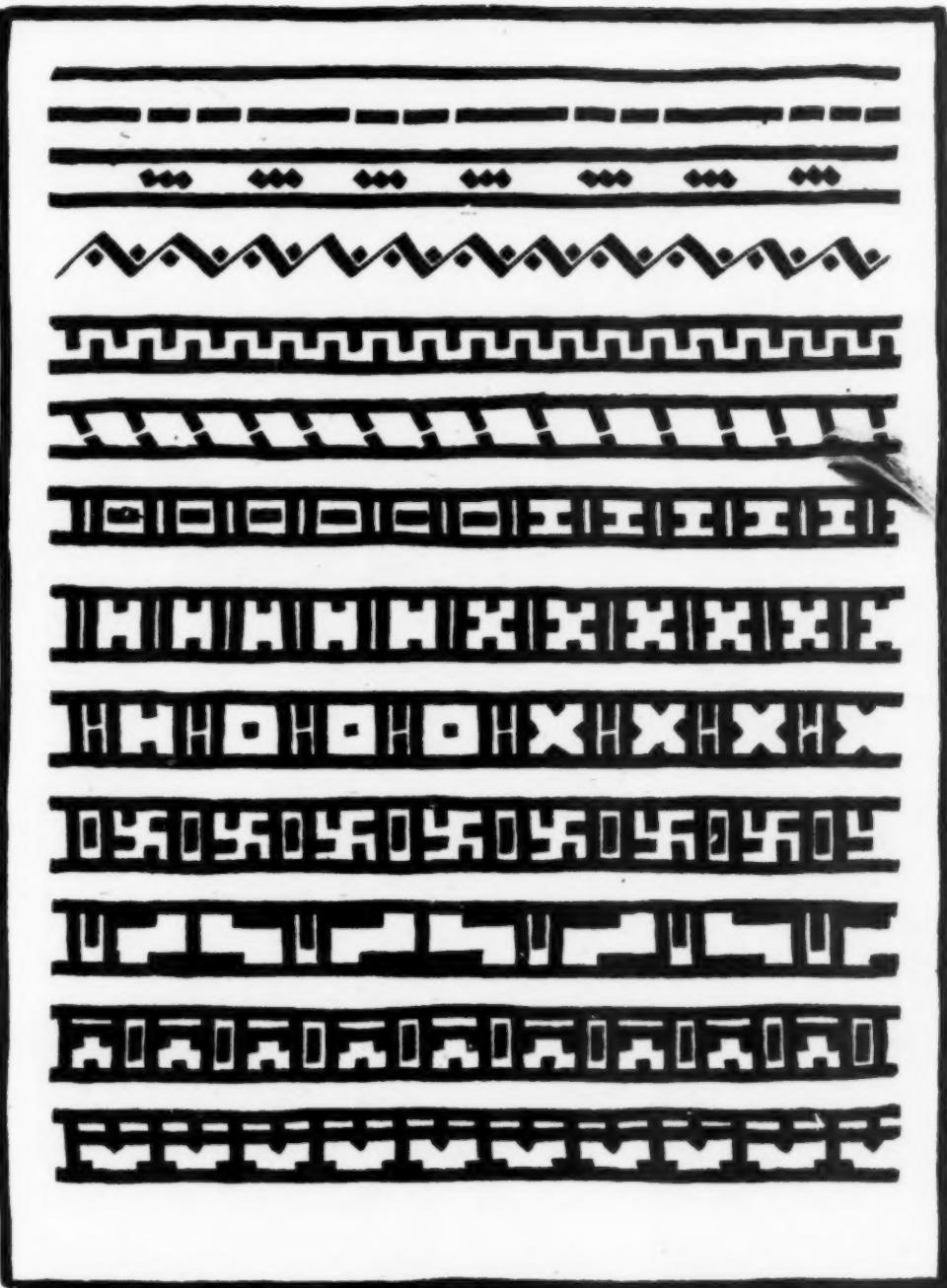
BIRD AND FLOWER COMPOSITIONS that are decorative as black and white arrangements of line and area within a well proportioned frame may serve several fine purposes. The bird panel shown on this page is a pleasing example of this kind of composition and was received from Miss Kate Pitts, Director of Art at the Southwest Texas State Normal School.

FROM THE JAPANESE we have learned many things regarding the successful interpretation of nature by composing its forms in a simple and direct way. Accuracy of drawing by means of brush and ink comes through practice. Expertness in this work is an excellent preparation for more abstract types of pattern making.



GARDEN POSTERS have not lost their value as advertising mediums of fine ideas just because the war is over. The idea of thrift in itself is important in the education of children. When it can be combined with the study of plant life while out of doors it becomes more than a valuable activity in the all round development of our young people. The posters shown on page 392 interpret this idea as such and are worthy of a permanent place as art department problems. They were made in the grade schools of St. Paul under the direction of Miss Lillian G. Swan, Director of Art in the Public Schools, who writes about them as follows: "They are community posters cut from brilliantly colored papers. The poster is taken as a room problem; cuttings are made by all pupils; the best cuttings are then chosen and assembled under the direction of the teacher making the assembling of the poster a lesson in composition."

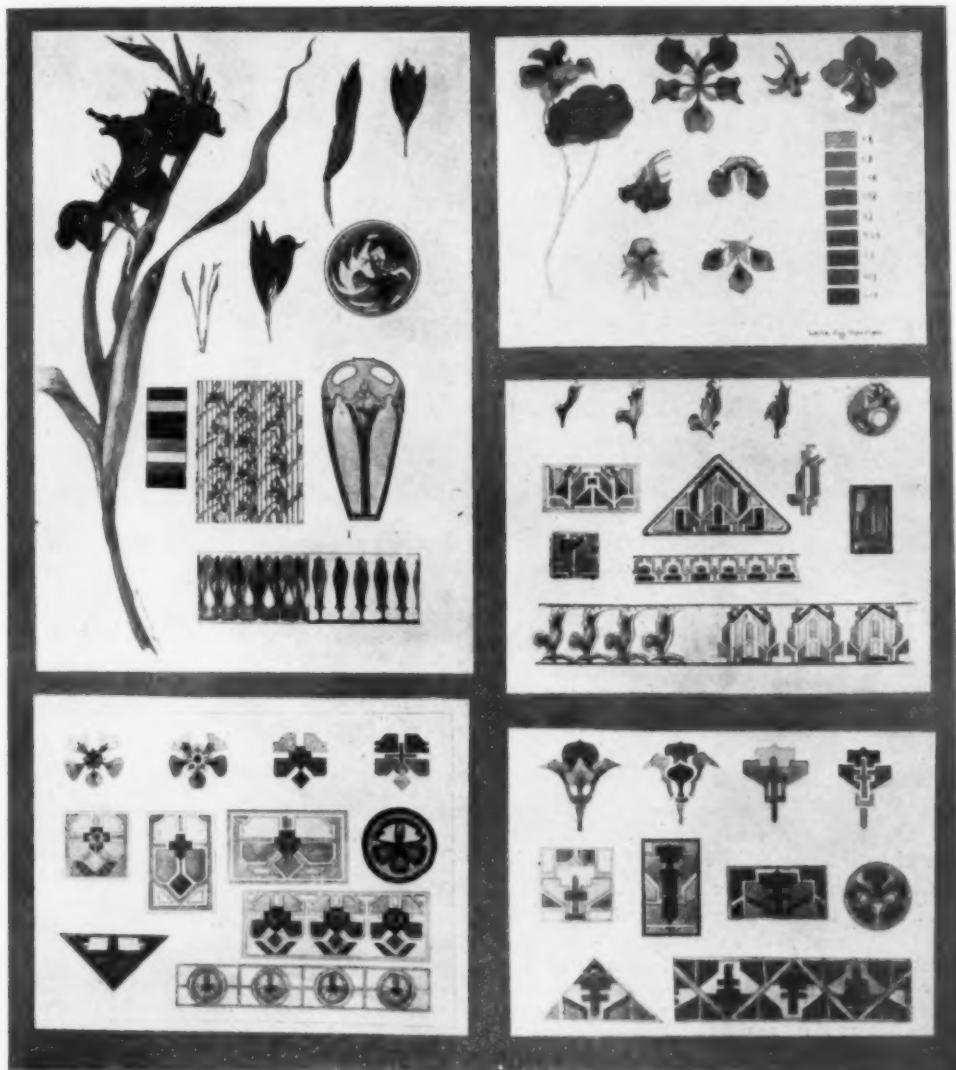
UNIT SHEETS developed from neighborhood plants remain one of the best ways of stimulating inventiveness in design. This method will help greatly towards the realization of what is dear to the minds and hearts of American artists—an American character to American Art, which will identify it in time as symbolic of Americanism in its perfected totality. The unit sheets reproduced on



BORDERS made by straight line strokes of a lettering pen appropriate for use with advertising matter where simple straight line lettering is used. The work of Miss Mabel Brindley of Syracuse, N. Y., while a student at the Berkshire Summer School of Art, Monterey, Mass. A few of the upper borders are dictated class exercise. The remainder are original arrangements. The production of a number of interesting designs by this method depends largely upon skill in use of pen.



POSTERS made from cut paper made in the grade schools of St. Paul, Minnesota, where Miss Lillian G. Swan is Supervisor of Drawing.

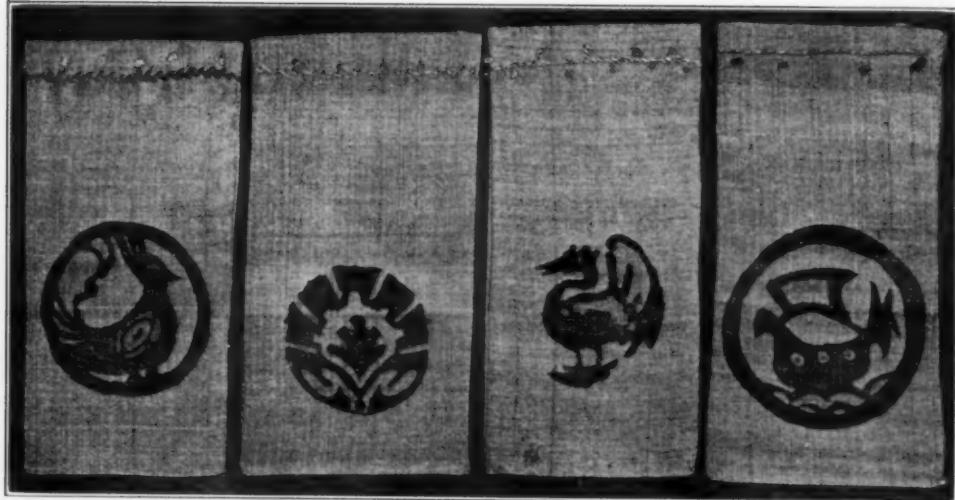


UNITS OF DESIGN EVOLVED FROM DIFFERENT COMMON FLOWERS BY MISS BERNICE OEHLER,
HIGH SCHOOL, MADISON, WISCONSIN

this page are excellent examples of good constructive effort towards building good design in American products that will go into our homes and industries and that will eventually find their way to the appreciative peoples of other countries. They were developed under the direction of Miss Bernice Oehler of the High School of Madison, Wisconsin.

BLOCK PRINT UNITS of unusual abstract quality and charm are shown on page 394. They were designed by the Fairmount Junior High pupils of Cleveland, Ohio, where the

Art Department is under the headship of Mrs. Winifred Mills. The practical use to which those blocks were adapted are admirable from several points of view. As dainty personal possessions these sachet bags are desirable. Their attractiveness as salable articles at Junior Red Cross and Christmas bazaars have been proven. The Fairmount pupils are quite skilled in the use of stitchery and the making of cords and often use them to enhance the finished project. In these bags color was introduced by means of dyes to supplement the print.



BLOCK PRINTED UNITS USED AS DECORATIONS FOR SACHET BAGS. DESIGNED AND PRINTED BY THE PUPILS AT FAIRMOUNT JUNIOR HIGH, CLEVELAND, OHIO

POSTERS that advertise the business of a community have a double interest and value. Those shown on the opposite page were worked out by Miss Margaret E. Mathias who is Director of Art at Edgeley, North Dakota. The lower right poster is from M. Belle Irvine who is Supervisor of Public School Drawing, Norfolk, Va. It is a creditable substitute for one from Edgeley that was damaged in transit. Miss Mathias evidently believes that the progressive teacher of art must be a person "of many devices" as the following contribution testifies:

GETTING ALLIED WITH THE PUBLIC

Suppose that you had grown up in an environment of appreciation of beauty; that from childhood you had had the value of drawing drilled into you; had lived in a part of the country that was rich in beautiful vegetation, in beautiful contour of landscape, in trees, streams, hills, rocks, waterfalls,—

Suppose your environment were suddenly changed. The new landscape could be represented by a perfectly straight line for the horizon. It was treeless, flowerless, even weedless, and, in this new environment you were to teach art. The autumn flowers, brilliant in color, for the water color class, the seed pods and leaves, from which the design class get motifs, were absolutely unavailable. Everything had been frost killed and blown to shreds before you arrived. Your students approached you with the startling remarks that "Drawing is all foolishness," "Art is for girls at a finishing school," and also quoted similar remarks from their parents.

And then, suppose, you thought "What's the use? My tools are taken from me. There is nothing to do here. I am going back where I can be with people who have sympathy and appreciation for the beautiful, and where there is something beautiful to enjoy." Suddenly you

remember that the test of education is the ability to adapt yourself to your environment, and your "sporting blood" is aroused and you are fired with the desire to "make good." This poster problem is an attempt at adaptation. It might be styled "An experiment in a 'Sustained' problem."

There were several adaptations in this school. This one was made in the eighth grade. Of course there is nothing new about the poster problem. The opportunity it affords to teach a multitude of otherwise uninteresting principles—lettering, color harmonies, balance, interesting spotting, rhythm, and well filled spaces, have all been discussed and applauded. To get the interest of students there must be something more than the hope of being represented in the spring exhibit. The problem was started with a discussion of advertising and what a poster should be. Then the class was turned loose on the town to find good and bad advertising, and to find an idea for a poster which was really needed. Interest was intense. One boy discovered a confectioner's store, which advertised ice cream by means of a very homely, crudely lettered sign. One girl observed that the attractive gift shop had a very unattractive ad.

Next came the working out of the poster. When the usual time came, when interest waned, a new idea was added—the posters shall be sold to the business men. Of course no careless work could be tolerated—the posters must be salable. Pupils inclined to be negligent took the utmost care when they felt they were doing something for a purpose (which probably accounts for the fact, that as a class, the posters were much above the average in workmanship.)

The merchants were more than pleased—in fact their co-operation and appreciation was more than had been hoped for. Several of the purchasers had slides made to be shown at the movie show.

Before the posters were delivered to the merchants, the class had an exhibit, inviting the public. The name of the purchaser was displayed with each poster. The



BUSINESS POSTERS WORKED OUT BY PUBLIC SCHOOL PUPILS IN EDGELEY, NORTH DAKOTA, WHERE MISS MARGARET E. MATHIAS IS THE DIRECTOR OF ART

interest shown proved the possibility of putting Art on a working basis. Public opinion began to regard with more favor the Art Department of the school.

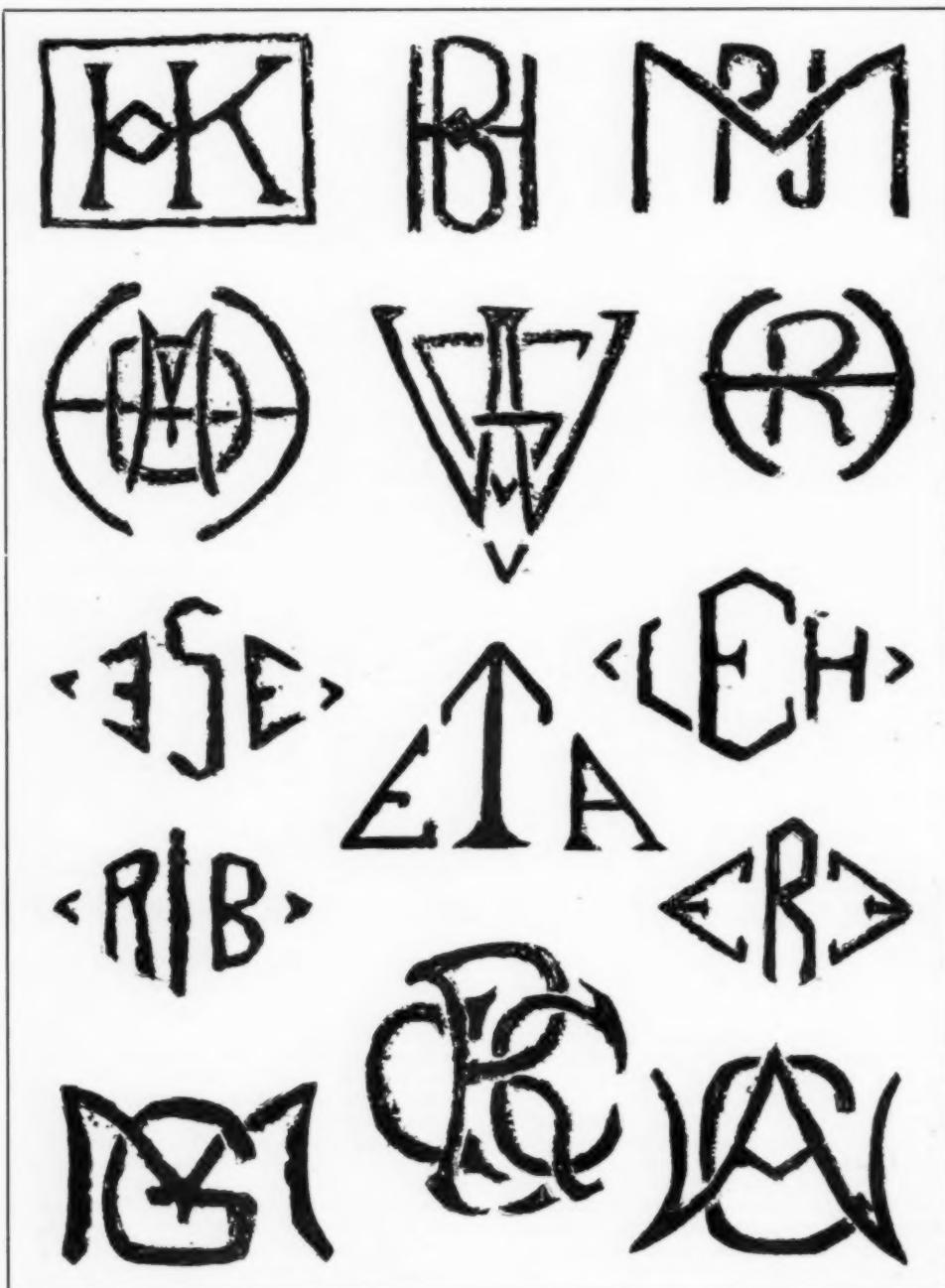
But there is still more to this "sustained problem." The invitations to the exhibit added another problem of real interest. Then the money from the posters—What should be done with it? After discussion, it was considered fitting that, being a product of the Art class, something to add to the beauty of the school should be purchased. A picture or frieze was decided upon and here was by no means the least valuable part of the problem—picture study with a real stimulus. Each member of the class had to write his choice and reason. Also where he would have the composition of his choice placed and why.

After summing up the sustained problem, we find the lessons have been valuable in developing ideas of civic beauty, in generating originality in the idea of the poster, in working out the poster and the exhibit, in making the invitations, in hanging the posters, and in study and

appreciation of the world's greatest masterpieces. We are therefore brought to the conclusion that material is always at hand in abundance if one will but use it.

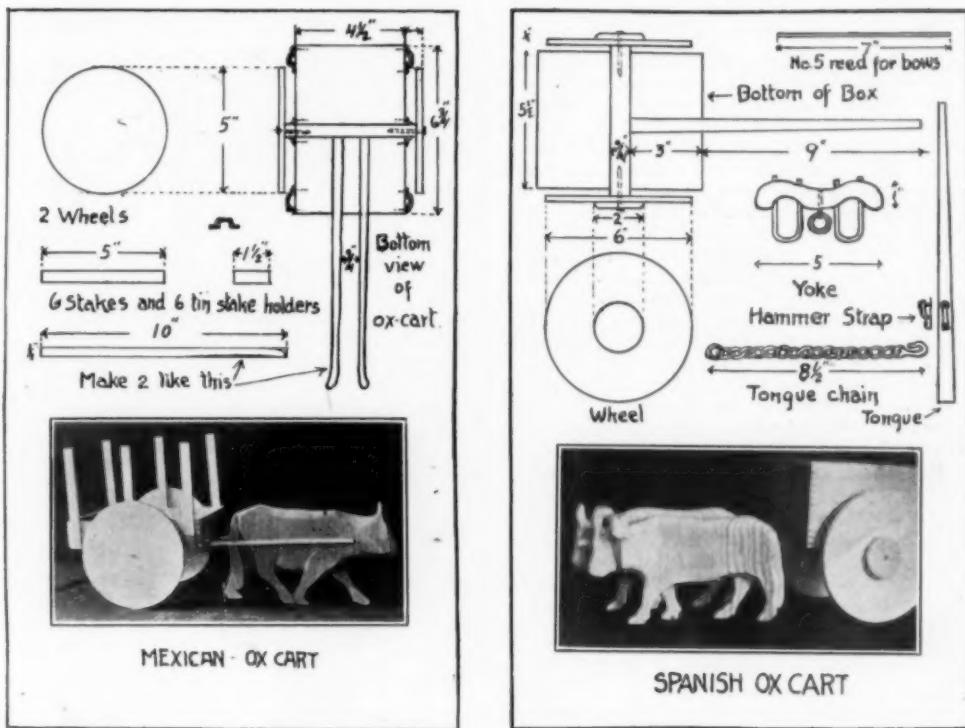
Finally, suppose that after all this had been worked out, you had written it up for the "SCHOOL ARTS," and just as you were ready to mail the manuscript and photographs of some of the posters, you received the May number and opened to the first article on "Selling Your Goods," would you think somebody was stealing your stuff, or would you say "Great minds run in the same channel," and mail it anyway?

BLOCK PRINTED MONOGRAMS that are reproduced on page 396 are the work of seventh grade children in the schools of South Euclid, Ohio, where Mrs. E. Estelle Rankin supervises the art department. The enthusiasm of the young people over this work was so contagious that those in the lower grades



wanted to try their hands at monogram blocks also. It is such fun to stamp one's mark upon one's work. Mrs. Rankin describes the development of the blocks as follows: "We first worked out some suggestive monograms on paper, composing them within circles, triangles,

rectangles, diamond shapes, etc. After the children had the idea of working within a definite space well fixed in their minds they chose a design for their own, worked it out, made a tracing which was transferred to the linoleum block and then cut as evenly as possible."



CHALK BOX PROJECTS WORKED OUT IN THE MANUAL TRAINING DEPARTMENT AT BRIGHAM YOUNG UNIVERSITY, PROVO, UTAH, UNDER PROF. B. F. LARSEN

CONSTRUCTION PROBLEMS that utilize materials at home are not only everyday problems for teachers of elementary woodwork but they have recently been forced upon the Reconstruction Aides who are working with injured and shell shocked soldiers in our hospitals—at home and abroad. The idea of using materials at hand has been most satisfactorily worked out by B. F. Larsen, Professor of Art and Manual Training, Brigham Young University, Provo, Utah. The answers that Professor Larsen supplies to the question "What to do with chalk boxes" furnish suggestions that are valuable in further development of this idea of conservation, as well as detailed directions concerning his own projects. Future numbers of this magazine will contain reproductions of construction projects as developed under Professor Larsen. The following quotation from a letter about the problem best explains the motives and conditions under which these interesting playthings were made: "The originals were made by pupils

in our own elementary training school and may be helpful to teachers and pupils who have but limited equipment. I am very strong for suggesting to boys and girls the possibilities of satisfying their own interests by using blocks, boxes, cans, and materials which are found in the home. I certainly believe in the regular stock materials but often they do not stimulate pupils to exploit their play environment for means of expression.

"These chalk boxes are suggestive only. We make chairs, tables, cupboards, trunks, bureaus, carts, wagons, cars, and many other things from boxes of various kinds. The children supply their own needs. The teacher helps when necessary. The size, shape and general character of the box is given. The children must start at this point to think. Their design will be determined by these conditions. Sometimes there are no conditions which necessitate the pupils' thinking when the teacher furnishes the model and gives all the directions."

The directions for making the objects shown on page 397 are as follows:

The Spanish Ox Cart. Remove the grooves which hold the lid. Clean the box with sandpaper. A scrubbing with water may be necessary first. Make two wheels about six inches in diameter. The wheels are attached to the axle with small nails. The axle may be made from a piece of inch board, squared and dressed down with a plane to remove the saw marks. The axle should extend $\frac{1}{4}$ inch beyond each side. It is fastened to the under side of the box with brads. Make the tongue 12 inches long and slightly tapering toward the end. The chain can be fashioned from small iron wire. It should be long enough to reach from the neck-yoke to the hammer strap. The ox yoke is 1 inch thick. It is slightly rounded on the two ends to fit the necks of the oxen. A small staple holds the tongue ring at the center. Four small holes must be provided for the bows which pass under the neck and hold the yoke in place. The bows are about 7 inches long. They may be made from No. 5 reed or small willows.

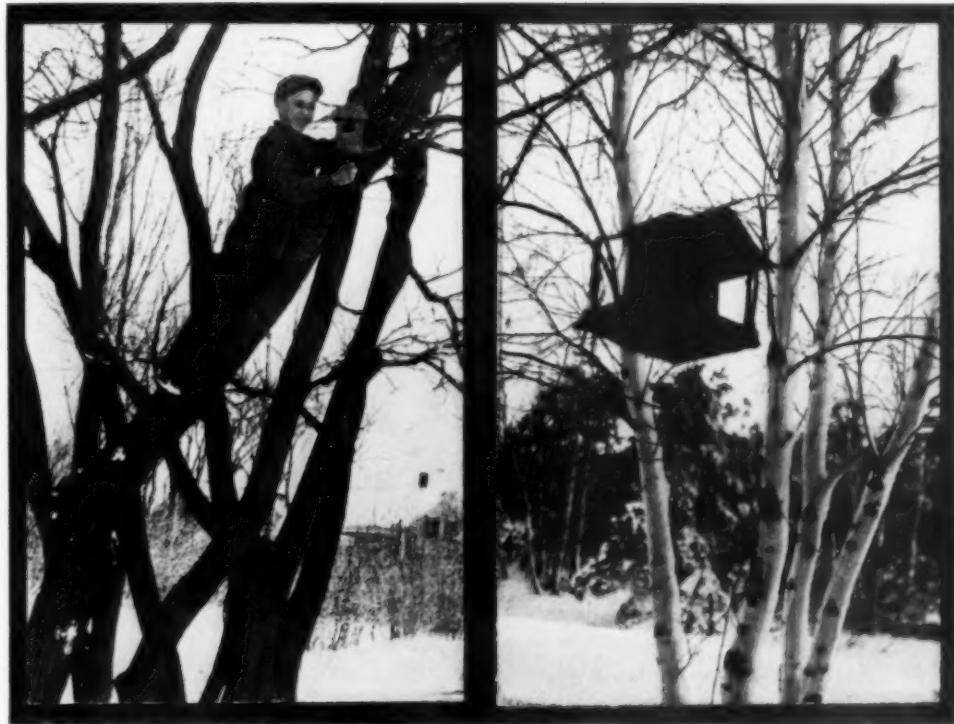
The Mexican Ox Cart. Make a line all around the chalk box 1 inch from the bottom. With a saw or knife cut off the top part and what is left is the box for the Mexican ox cart. Cut two wheels 5 inches in diameter from thin wood. Make two shaft poles 10 inches long and $\frac{1}{2}$ inch wide at the large end. They should taper slightly and curve outward at the end. There should be six stakes 5 inches long and about $\frac{1}{4}$ inch wide. The stake holders may be made by bending small pieces of tin over the stakes and then tacking each end of the tin in place on the box. These tin strips may be cut from discarded tin cans. The shaft poles and axles may be attached to the box with brads and the wheels may be put on with small nails having large heads. There should be holes in the wheels a little larger than the nails used.

Find pictures of oxen. Practise drawing them. When you get a good pattern, trace it onto thin wood and cut it out with a coping saw or a sharp knife.

BIRD HOUSES to be placed in the city parks as well as in home gardens is an excellent co-operative problem for school boys in the upper grades. The conservation of our birds as a valuable economic asset to any community should be well understood by them at that age. Appreciation of beauty as a civic asset should also have made some progress by that time. The two together make fine "motivation" that should result in fine bird houses everywhere. The two photographs reproduced on the opposite page illustrate the spirit with which boys grasp and respond to an idea of this sort. The two upper photographs reproduced on this page are contributed by Miss Lora M. Warner of Philadelphia, Pa. They show the work of boys who are under the direction of Miss Warner. The lower photograph shows work from the Marquette School in St. Louis, Mo. Mr. Charles P. Coates sends with the photograph the following:

"Black walnut is the stuff out of which gun stocks are being made in St. Louis for the





BIRDHOUSES MADE BY UPPER GRADE BOYS TO BE PLACED IN PUBLIC PARKS AND GARDENS

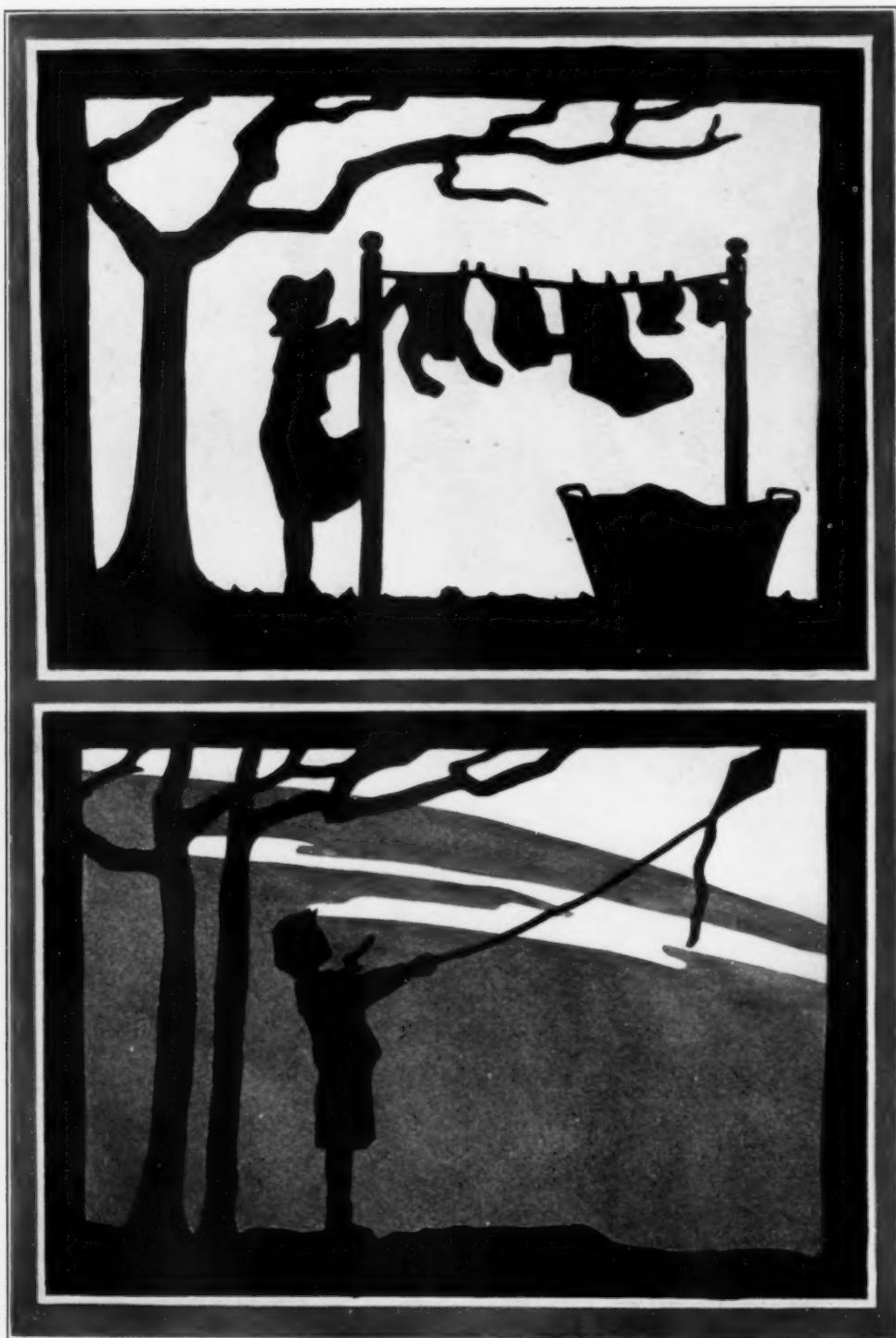
armies of France and England. The rustic houses of the group are built of the waste product of one of the walnut firms of this city. The larger house is a replica of the school houses of the new southwest desert country. It is a community project. It has sixteen rooms, a yard, and a fence. Its roof has over five hundred small wooden tiles.

"All the bird houses are to be placed in Forest Park which is the old site of the Louisiana Purchase Exposition."

CUT PAPER DECORATIONS that lift the familiar objects of children's environment to the higher planes upon which their imaginations are capable of placing them justify the privilege of making them. From the point of view of training children in shape and space arrangement, in pattern inventiveness, and in color practice, the problem has a most definite value. Its interest for children lies in the fascinating familiarity they are permitted to take with objects of their affection and the

happy disposition they are able to make of them. The decoration shown on page 401 was selected from contributions sent by Miss Kate Pitts, Director of the Art Department of the Southwest Texas State Normal School at San Marcos, Texas.

CUT PAPER ILLUSTRATIONS of the winds of March are reproduced on page 400. They are the work of sixth grade children in the schools of Cleveland Heights, Ohio, where Miss Marjorie Stowe supervises. The interest and activities of children have been considered when choosing subjects for these breezy illustrations. They have been worked out in black paper upon colored paper backgrounds. The illustrations of the same subject that are shown on page 402 are the work of third grade children in the same schools. These were worked out in manila upon Bogus paper. The reproduction of a photograph of March winds on page 404 shows the work of first grade children in the schools of Kansas City, Mo.



THE PRANKS of the March Wind by sixth grade children in the schools of Cleveland Heights, O.
School Arts Magazine, March 1919



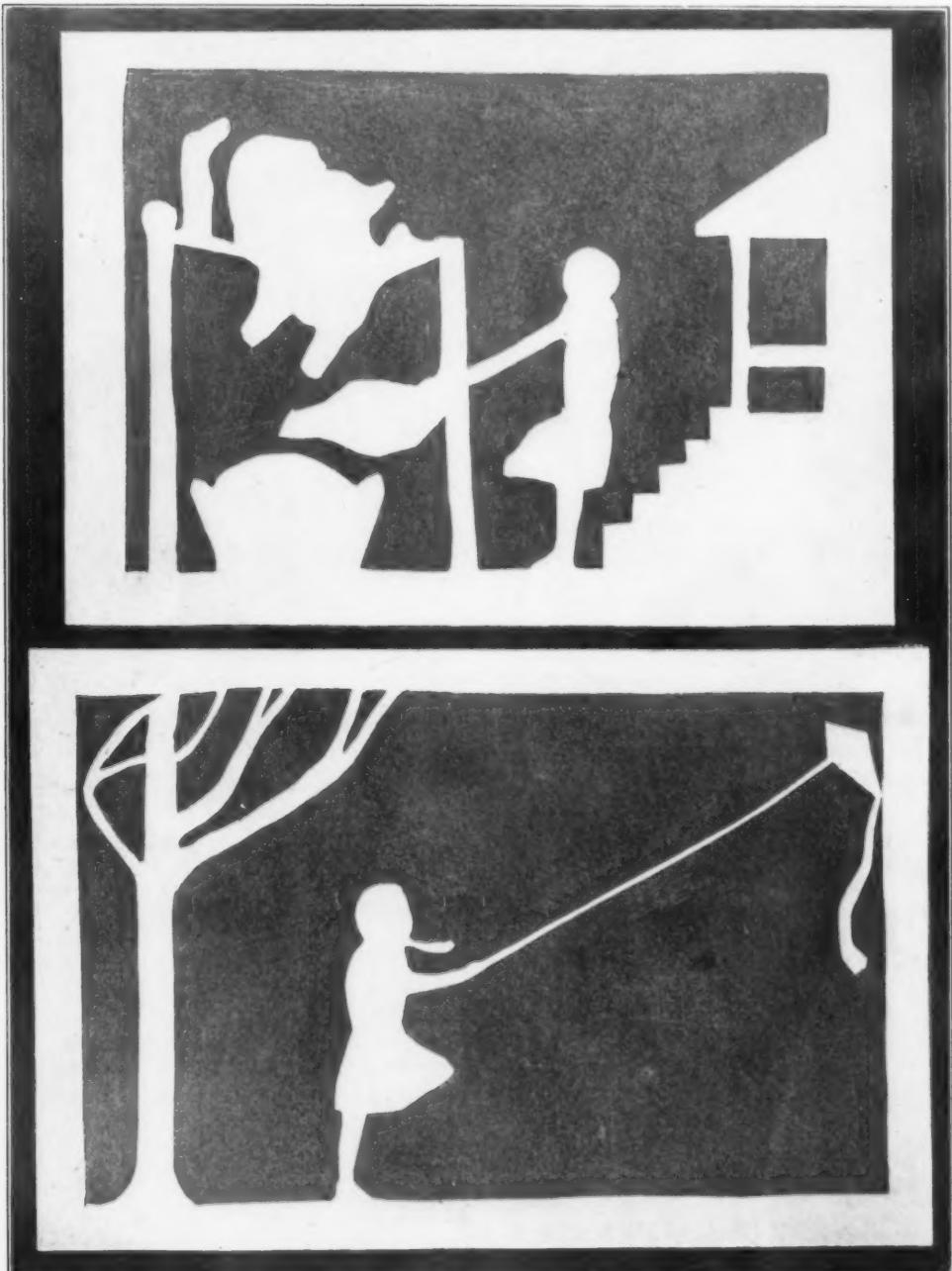
A CUT PAPER DECORATION CONTRIBUTED BY MISS KATE PITTS, DIRECTOR OF ART, SOUTHWEST TEXAS STATE NORMAL SCHOOL, SAN MARCOS, TEXAS

The paper cuttings of the running animals shown on page 403 come from San Diego, Texas. They should interest children because they show what can be done by the exceptional child. They are sent by Mrs. S. E. Barclay, who says: "The little fellow, Alexander Canejo Becerra, is not yet six years of age; he has never been to school and cannot speak a word of English. With a pair of blunt scissors, from a sheet of drawing paper, he cut these figures of animals. He had no pattern nor picture to look at, and cut them more rapidly than I could."

BLACKBOARD SKETCHING has a definite educational value in the art classes of grade schools as decorations as well as illustrations. The photograph reproduced on page 403 was received from Miss Annie Smith (Mrs. Ninman) when Director of Art at the State Normal, Chickasha, Okla.

"**DUCKIE DADDLES**" gave to the little ones of Bellows Falls, Vermont, a chance to have a fine play time with the ducks and drakes of their acquaintance. They were obliged to call upon their imaginations somewhat but found this no inconvenience whatever. It merely added to the fun they were having according to the testimony of Miss Mary G. Baker who led and directed the game of "dressing up." See page 405.

SPRING RHYMES that are original expressions of children whose teacher brings them into familiar acquaintance with all the fresh beauties of the Spring season are exercises in English competition that never fail to enthuse the young people. Observation of Nature is increased and the aesthetic response of appreciation and understanding is given a chance to voice itself. Miss Grace Daugherty of the Lakewood, Ohio, grade schools had booklets



THE ACTIVITIES of the March wind as illustrated in cut paper by pupils in the third grade of Cleveland Heights, Ohio, under the direction of Miss Marjorie Stowe. This project forms an interesting and educative outlet for the children's experiences during the spring time. It is used by Miss Stowe all through the elementary grades with success. Progress is shown in freedom of interpretation and in keenness of perception.

School Arts Magazine, March 1919

402



A DECORATIVE BLACKBOARD BORDER TO BE USED DURING THE SPRING RAINS PECULIAR TO APRIL. A SUGGESTION TO CHILDREN THAT NATURE'S ACTIVITY IS ALWAYS A BLESSING IN ITSELF

made and decorated to enclose original rhymes produced by her lower grade pupils of which the following are examples:

SPRING

Spring is come with its sunshine and showers,
Bringing the birds, the grass, and the flowers,
The trees have budded their new green leaves,
And the swallows are twittering under the eaves.

Ruth Carson, 3A

SPRING

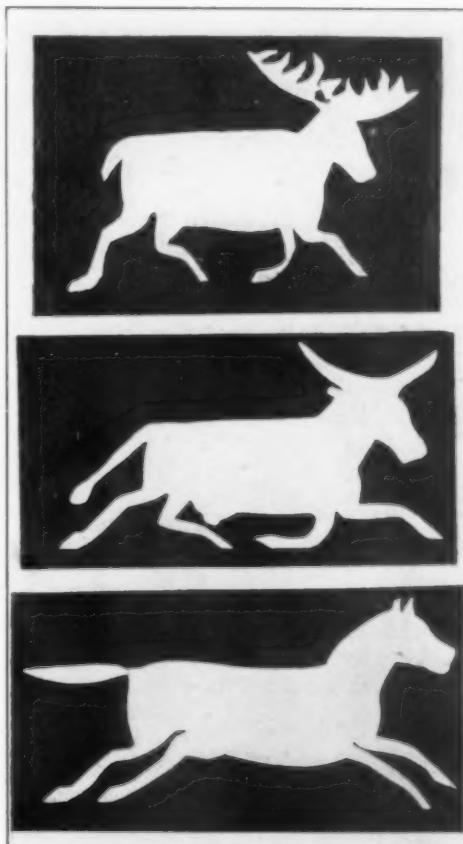
You are here, lovely old spring,
You, the one the wild flowers bring,
I'll laugh at winter, ho! ho!
But pretty soon you, too, will go.
You bring the April showers,
That bring the May flowers,
Pretty soon summer will be here,
But you'll come again, old dear.
Daisies, roses, daffodils all,
Pansies, tulips, lilies tall,
All these flowers are blooming gay
Through the pleasant springtime day

Alden Bixby, 4 B

NATURE

Oh, now the spring has come again,
The birds and flowers have too, come back,
And oh, the songs of beautiful birds,
For now fair spring is opening her pack.
And now you see the grasses green,
The nice colored meadow flowers,
All that you see is a beautiful scene
Made by the meadow showers.

Jay Hudson, 4 B



CUT PAPER ANIMALS BY A SIX-YEAR-OLD



ACTIVITIES OF THE MARCH WIND AS PICTURED BY A FIRST GRADE CHILD IN KANSAS CITY, MO.

SPRINGTIME

The woods in the springtime
Were full of wild flowers.
The birds in the treetops
Were singing of April showers.
The lilies-in-the-valley
Were ringing sweet, and clear,
For they were very happy,
In the springtime of the year.

Erwin Thiessen, 4 A

BEAUTIFUL SPRING

Once more the shepherd is out with his sheep,
The violets are under the leaves,
The beautiful Mayflowers soon will creep,
The vine a pattern weaves.

Mildred Fenzel, 4 A

THE RAIN

The clouds sent down their heavy showers,
To give water to the flowers,
I had to wait under a tree,
Until they kindly passed by me.

Catherine Griffin, 2 A

SPRINGTIME

The woods are full of trees and flowers,
The soft south wind is blowing,
The rain comes down in heavy showers,
The springtime brooks are flowing.

Betty Ebbert, 4 A

NATURE IS AWAKE

The grasses of the meadow.
Are beautiful and green,
The little birds are singing,
It is a lovely scene.
The beautiful spring is coming,
Our garden has pretty flowers,
The little bees are humming,
The flowers get water from showers.

George Langtry, 4 A

SPRINGTIME

Watch the pretty butterflies,
Fluttering in the grasses,
See the wings of that bright one
As through the light he passes.

Wilma Watson, 4 B



THE SMALL CHILDREN OF BELLows FALLS, VERMONT, WHO HAVE THE GOOD FORTUNE TO BE UNDER THE DIRECTION OF MISS MARY G. BAKER ARE RESPONSIBLE FOR THE MAKING OF THESE JOLLY DUCKS

Gay colored paper, reinforced by gay colored crayons, gave plenty of opportunity for delightful freedom in planning and working out these ducks. Some of them played their merry part in frieze decorations and as advertisers in posters of the frolics of the children themselves.

Books to Help in Teaching

The books here reviewed are usually new books having some special claim to consideration by teachers of art and handicraft. Any books here mentioned may be purchased from the Davis Press, 25 Foster Street, Worcester, Mass.

*FOOT POWER LOOM WEAVING has come from the press of the Bruce Publishing Company at a time when a nation-wide interest has been aroused in the craft of weaving. The author, Edward F. Worst, Supervisor of Elementary Manual Training and Construction Work in the Schools of Chicago, Ill., has been for many years interested in the art and technique of weaving. He has done much to bring looms that can be used in schools and homes to a high degree of perfection and to reinstate in the homes of our foreign-born citizens their old privilege of an occupation that is both interesting and profitable. The volume solves the problem of warping and threading hand looms as well as foot-power looms from those of the simplest to the most complicated types. It will be invaluable to all whose interest in weaving has been aroused by the recent attention given to it as a valuable therapeutic occupation for wounded soldiers, and who intend to develop their knowledge and skill to the point of perfection where it may be called an art. As an aid to this development Mr. Worst has illustrated his book with four hundred and thirty-one drawings which show details of looms, working and assembled drawings of them, the processes of reeling, warping, threading and weaving, and drafts of old and original patterns that are beautiful as well as usable upon the looms which are described.

To judge by the number of reproductions that are shown of the old Colonial patterns as well as of original patterns it would seem as if there were no such thing as "limitations" imposed by the processes of weaving. The chapter dealing with descriptions and drawings of Swedish and Danish looms is particularly interesting. Also, the fascinating possibilities revealed in the precise formulas and procedure that are given in the chapter devoted to Vegetable Dyes and Dyeing should stimulate the many who are interested in that part of textile production to extensive experimentation. This volume which is a valuable contribution to the literature of textile weaving should be available to students of the subject in all schools and libraries. It is invaluable to all

who are engaged in the craft of weaving at home. *Our postpaid price, \$3.75.*

DESIGN AND THE DECORATION OF PORCELAIN by Henrietta Barclay Paist is a timely volume in view of the newly aroused interest in the possibility of America bringing its large ceramic industry to perfection in design and technique so that its porcelain products may be not only satisfactory in the home market but desired by those of other countries as well. The Keramic Studio Publishing Co., of Syracuse, N. Y., is responsible for this attractive volume which includes eighteen lessons in design as published in the Keramic Studio in 1914-1915. The Foreword describing the struggle of Keramic Art in this country and the discussion of the needs of Keramic Artists that must be satisfied to meet the conditions of Industrial Art as we now define it, show a broad and sympathetic outlook upon this field of art. The illustrations are numerous and definitely explain the fundamental principles of design and color as applied to the surfaces of porcelain. *Our postpaid price, \$2.50.*

A new edition of the always interesting TOM BROWN'S SCHOOL DAYS by an Old BOY (Thomas Hughes) has been issued by Ginn and Company. The pictorial decorations by Hugh Thompson are convincingly illustrative of the time, place, and circumstances under which Rugby boys of "Arnold's day" lived and had their plenty of work and fun. The book is full of local color and deals with a totally different type of school from what we know in America. It has, however, the universal appeal of boyhood activities and instincts and will prove an acceptable gift to any boy—old or young. The drawings will introduce to many the quaint and attractive buildings, interiors, and furnishings of England's public schools of that day.

Our postpaid price, \$8.85.

In THE BUSINESS OF THE HOUSEHOLD published by The J. B. Lippincott Co., written by C. W. Taber, with the assistance of several professional and technical experts in their related subjects of Economics, Law,

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Books Three and Four of the MAGEE READERS have been recently issued by Ginn and Company. They are planned as developments of the earlier books that Anne F. Magee of Public School No. 166, New York City, wrote with the editorial co-operation of John F. Reigart, Ph.D., who is Principal of that school. The first two books are intended for use during the two halves of the first school year. Books Three and Four are to be used during the second school year. The correlation between the activities and interests of children and their growth in the mastery of language that is emphasized in the earlier readers is continued and broadened in the later ones. The drawing lessons given at the close of each chapter are suggestive and helpful. The illustrations by Ethel F. B. Bains and Eugenie Wireman have the same quality and charm in them that is delightful in the reading matter of the books. *Our postpaid price. Book 3, \$48.. Book, 4, \$58.*

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Editorial News

AMERICAN DESIGNED TOYS were recently exhibited at the galleries of the Art Alliance, New York City. The School Art League and the Art Alliance united to show an unusually interesting lot of toys designed by students of the city high schools. Each school first held a local competition, eighteen schools competing. The local prizes were contributed by the School Arts League and the Toy Trade and the board of judges was drawn from the Toy Trade. The exhibition as a whole made a bright and colorful showing. The skill of the workers was plainly shown in this competition. The work was done outside of school hours and the students were helped only by suggestions from the teachers, the ideas in every case being the student's own. Many ingenuous devices for moving toys were secured, some of them being pronounced as practical suggestions by members of the Toy Trade who examined them. This toy competition is but one of several industrial art competitions which have been held under the direction of the art department of the New York City High Schools.

MR. C. VALENTINE KIRBY continues to promote art appreciation and art study for Pittsburgh. The latest is a set of post cards illustrating with fine sepia halftone the painting of a "Mother and Child" by George de Forest Brush; one of the permanent pictures in the Carnegie Gallery collection. These cards were sent to each eighth grade child in the city and during the year the city sends all of these children to the gallery free of charge, to see the original. Accompanying the cards was a brief typewritten statement concerning the artist, and the following letter:

"I should have answered your letter at once but I thought to comply at the same time with your request to give you a few facts about my life among the Indians.

Well, once upon a time, in say 1880, I made my first trip among the Indians. With my brother as guide, I went from Rawlins, Wyoming, with pack animals, to Fort Washakie, Wyoming, about three hundred miles, and spent the summer in the foot hills of the Rockies, where there was an army post and two camps of Indians, one tribe called the Shoshones, another the Arapahoes, two old deadly

enemies who got on very well so long as there was a company of soldiers around to insure the safety of the smaller tribe, the Shoshones.

I had a great experience, being fortunate in seeing the Sun-dance which is a festival to the spring, saluting the Sun, who is the Father of Life, the Earth being the Mother, and above them and over all is the Great Spirit.

I put this in because I want you to tell the children that our government in forbidding this dance showed deep ignorance and rudeness, as in all their dealings with these people. They have fought us with great fierceness, as any people will who see they are doomed. But I believe that they are possibly a branch of some Oriental people with many fine ideas and customs, cut off from the old world to which they were possibly once united.

I left Fort Washakie in September and went north to the Crow reservation, where I passed a wonderful winter. I painted all of my well known pictures after my return. I could fill a small book with my experiences which were more poetical than otherwise, and I hope some time to put these adventures in book form."

(Signed) *George de Forest Brush*

THE EASTERN ARTS ASSOCIATION is obtaining a complete record of the war services of its members which will later be published in the Proceedings. Illuminating and interesting results are expected. The compilation is in the hands of Royal B. Farnum, Rochester, N. Y.

MR. J. WINTHROP ANDREWS, Director of Art Education at Yonkers, N. Y., recently developed an interesting Christmas card competition. All the eighth grades entered and the ten best pupils completed their drawings at the high school in the art department. Then five of these were finally selected by a Jury from the Yonkers Art Association. Plates were then made and the cards distributed throughout the city for coloring. In all 3200 cards were printed and over one hundred dollars was thus contributed to the Red Cross and other war funds.

THE SCHOOL OF APPLIED ART at Mechanics Institute, Rochester, is arranging now to organize courses for Occupational Therapy for civilian cripples. Remarkable work has

already been accomplished by the students now in the course. A bonegraft patient is studying to become a foreman in the industry where he formally was a laborer; A man with no legs who has been in the hospital over eight months recently stated that he is like a new man and if the work had been given before he would have been out now. Two other men plan to go at once to the School of Applied Art for training in carving and drafting upon discharge from the hospital. These and like cases fully demonstrate the practical as well as therapeutic value of craft work in civilian hospitals. In Rochester the students are now working at the general hospital. While the work has at present been in operation less than two months the products in light wood-work and basketry are not only saleable but work has already been sold to the amount of fifteen dollars.

THE BETTER SPEECH MOVEMENT is a part of the Americanization program being carried on throughout the country. Its motto is "One Flag, One Country, One Language." The American Speech Committee of the Chicago Woman's Club has been co-operating in this movement and has established a delightful little one act drama entitled "The Magic Voice" which is intended for use in the public schools. It is written by Mrs. Florence Comfort, with a foreword by Prof. Hosic of the Chicago Normal College. The presentation of this little play would do much to stimulate interest in better speech. Copies may be had from The Prang Co., Chicago, Ill. for twenty-five cents.

AMERICAN INDUSTRIES are being emphasized in the Americanization program of today. Local industries are featured in a series of extremely interesting and attractive educational pamphlets recently issued by the Omaha, Nebraska, Chamber of Commerce. The first in the series is on "The Live Stock Industry in Nebraska." The second is on "The Potash Industry in Nebraska." The third is on "The Grain Industry in Nebraska." The fourth is on "The Sugar Beet Industry in Nebraska." These pamphlets are intended for use in commercial geography classes. Send to the Bureau of Publicity, Chamber of Commerce, Omaha, Neb. for copies.

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